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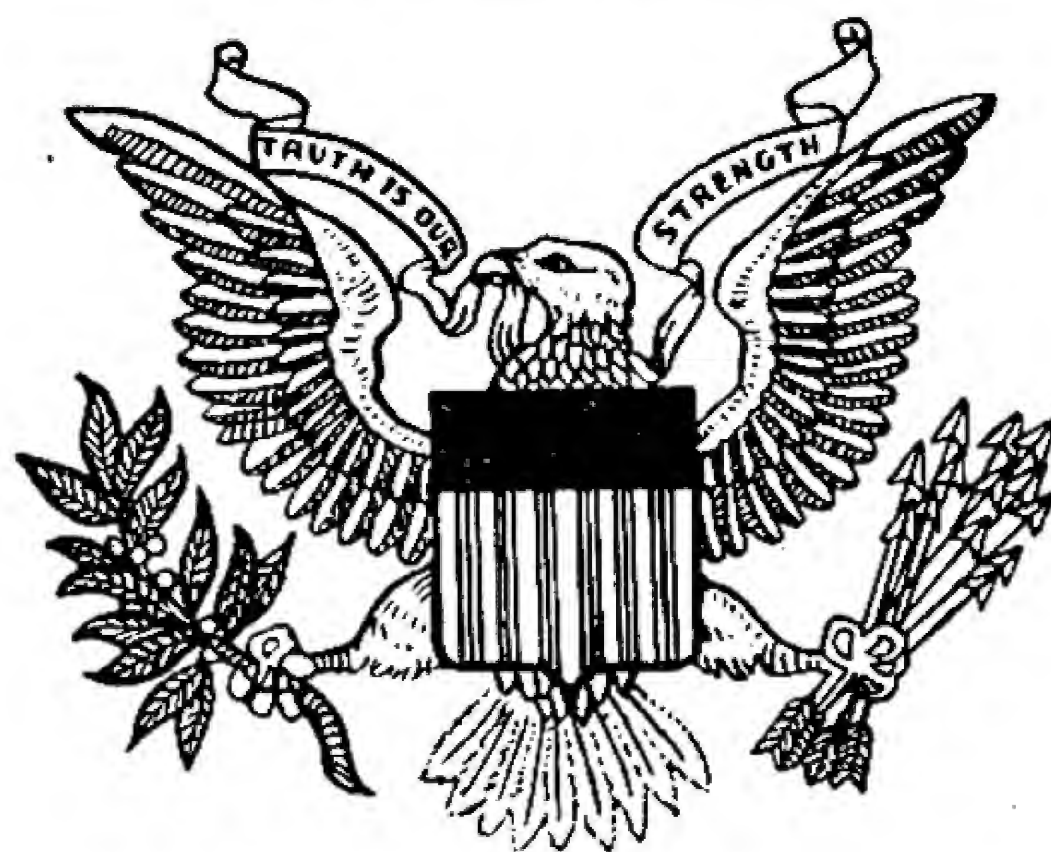
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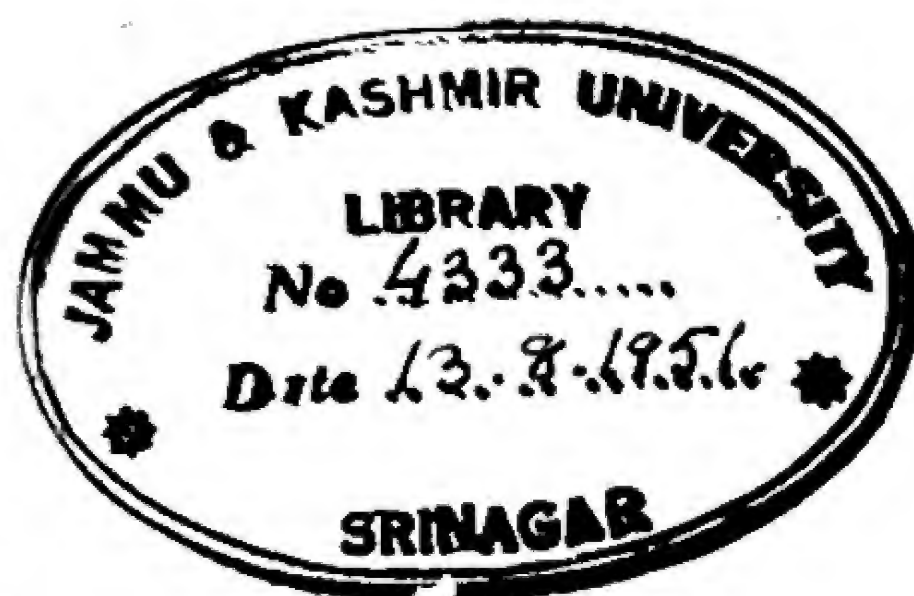
Painting and Sculpture

in the **Museum of Modern Art**

edited by **Alfred H. Barr, Jr.**

The Museum of Modern Art, New York

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concerned with the Collection of Painting and Sculpture 1929-1948

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Acquisitions Committee

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1935 A. Conger Goodyear, Sam A. Lewisohn, Edward M. M. Warburg; Director, *ex officio*

1936 Edward M. M. Warburg, Chairman; A. Conger Goodyear, Sam A. Lewisohn; Director, *ex officio*

1937 Sam A. Lewisohn, Chairman; Philip L. Goodwin, A. Conger Goodyear

1938 Sam A. Lewisohn, Chairman; Stephen C. Clark, Philip L. Goodwin, A. Conger Goodyear

1939 Sam A. Lewisohn, Chairman; Stephen C. Clark, Philip L. Goodwin, A. Conger Goodyear

1939-1940 Edward M. M. Warburg, Chairman; Stephen C. Clark, A. Conger Goodyear, Sam A. Lewisohn, Mrs. Charles S. Payson

1940-1941 Edward M. M. Warburg, Chairman; Stephen C. Clark, A. Conger Goodyear, Mrs. Simon Guggenheim, James T. Soby

1941-1942 Edward M. M. Warburg, Chairman; James T. Soby, succeeding Chairman; Stephen C. Clark, A. Conger Goodyear, Mrs. Simon Guggenheim

1942-1943 Stephen C. Clark, A. Conger Goodyear, Mrs. Simon Guggenheim, James T. Soby; Lincoln Kirstein, consultant in Latin-American art

1943-1944 Stephen C. Clark, Chairman; James Johnson Sweeney, Vice-Chairman; Alfred H. Barr, Jr., William A. M. Burden, A. Conger Goodyear, Mrs. Simon Guggenheim, Miss Agnes Rindge, James T. Soby, Mrs. George H. Warren, Jr.

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1946-1947 Stephen C. Clark, Chairman; William A. M. Burden, succeeding Chairman; James T. Soby, Vice-Chairman; Mrs. Simon Guggenheim, Sam A. Lewisohn, Mrs. George H. Warren, Jr.

1947-1948 William A. M. Burden, Chairman; James T. Soby, Vice-Chairman; Stephen C. Clark, A. Conger Goodyear, Mrs. Simon Guggenheim, Sam A. Lewisohn

Preface

The collection which this volume presents is, we believe, the most comprehensive of its kind in the world. Yet painting and sculpture comprise only one section of the Museum's diverse collections. And the collections themselves form only one of the various divisions of the Museum's program which includes temporary loan exhibitions, traveling exhibitions, publications, lectures and other activities. For this reason the value of the collection cannot be defined as separate from the value of the Museum as a whole.

In 1929, when applying for its charter as an educational institution, the Museum stated that its purpose was "to encourage and develop the study of the modern arts and the application of such arts to manufacture and practical life." Later, this definition was restated in these words: "The primary purpose of the Museum is to help people enjoy, understand, and use the visual arts of our time."

Within these broad purposes of the Museum and its rapidly changing, diversified program the collections have the special value of relative permanence. To the Museum in each of its departments — photography, industrial design, motion pictures, architecture, theatre design, prints and drawings, painting and sculpture — the collection provides a core of continuity, a background for study and comparison, a lasting demonstration of standards of taste, judgment and value.

During the five years since the Museum of Modern Art published the first edition of this catalog the Museum collection of painting and sculpture has begun consistently and clearly to play the important role originally proposed by the Trustees nineteen years ago when the Museum was founded. Several recent events have marked this progress. In 1945 the Trustees decided to set aside a third of the Museum's galleries for the painting and sculpture collection which had previously had no permanent exhibition space. Two years later, in the spring of 1947, responsibility for the collection was transferred to the Division of the Museum Collections which had been newly established as a major unit within the Museum's administrative structure.

These internal changes in the position of the collection were followed by an important clarification of its future. In September 1947 an agreement was signed by the Metropolitan Museum of Art, the Whitney Museum of American Art and the Museum of Modern Art. Under this agreement, described in more detail in Mr. Barr's introduction, the Museum of Modern Art will sell to the Metropolitan Museum paintings and sculptures which the two museums agree have passed from the category of modern to that of historic. In this way the Metropolitan will be assured of securing representative painting and sculpture by recent artists for its great survey of the art of the past while the Museum of Modern Art will live up to its name by keeping its collection modern.

These important steps only partially solve the principal problems which face the Museum collection: the problem of what to add to the collection, and what to eliminate; the problem of how to secure additional purchase funds; the problem of keeping a reasonable balance within the collection between established achievement and untested innovation, or between the national and international; and, lastly and urgently, the problem of space.

The Museum collection of painting and sculpture is much too large for the galleries allotted to it. Only about one-sixth of its 660 paintings can be exhibited at one time. Three times as much space is required in order to present an adequately comprehensive review of the development of painting during the past six or seven decades. It is primarily to remedy this lack of gallery space that the Trustees of the Museum have planned an additional building. Thanks to the generosity of Mr. John D. Rockefeller, Jr., land is already available for the new wing. It is hoped that funds may also be forthcoming in the not too distant future so that this major handicap

to the collection's use may be overcome while, at the same time, more space may also be given to the Museum's program of loan exhibitions.

Besides reviewing these practical problems and achievements it may be useful to recall here some of the broader human and social values represented by the collection. Five years ago the collection, and indeed the Museum itself, seemed to have a particular significance in the midst of the desperate struggle against a twofold tyranny which we know threatened our cultural life just as much as it did our economic and political institutions. At that time there was one aspect of the collection which we felt had a special meaning — its catholicity and tolerance. In the foreword to the catalog we stated the belief that "... this collection of the art of many nations is a symbol of freedom, freedom of the artist, and through the artist of every individual, to speak his mind without fear of persecution. And beyond individual freedom, it symbolizes the freedom of nations to cherish not only their own works of art but those of other people as well so that international understanding and esteem may be furthered. . . . Art can thus participate in the defeat of international hatred against which we are now fighting on the field of battle."

Many of us believed and all of us hoped that after military victory the arts of peace would be allowed to flourish again unmolested in a climate favorable to the development of individual freedom and understanding between men and nations. But this is not the case. Intolerance bred by fear, insecurity and confusion is abroad again and intolerance even when exercised in the name of freedom works to destroy that freedom.

We detest the policy of the totalitarian state that rigidly controls all thought and creative expression in order to make them serve its own ends. We would be seriously remiss in our duty to the artist and the public were we not willing to stand against the intimidation of progressive artists through pressure of invective and ridicule. The effect of such pressure upon the arts can be almost as serious as regimentation by the state.

In this collection there are many kinds of art — for, paradoxically, there is no such thing as 'modern art' in any strictly categorical or descriptive sense. Yet the word 'modern' is valuable because it suggests the progressive and challenging. The Museum's problem, however, is not one of words but of exercising qualitative judgment in one of the most complex, difficult and fascinating fields of human achievement.

The art of our fantastically various world cannot be homogeneous. Two works of art completed yesterday in one and the same city may have nothing more in common than their date and the fact that they are both painted on rectangular canvases. One may present a transforming re-discovery of ancient values too long neglected; the other may be a courageous sortie into unexplored territory. So different will the paintings be that the two artists, and their supporters, may regard each other with contempt. Yet, if the pictures seem superior in quality, both, it is to be hoped, may find their way into the Museum collection, whether they happened to be painted in an American city or somewhere on the other side of this shrinking globe.

In the course of trying to make wise, fair and discriminating choices from the vast panorama of contemporary art there will inevitably be many errors. The Trustees are fully aware of this danger. Yet they believe that it is only by taking such risks that this living, changing collection can best serve the living present and, with the helpful editing of time, the present yet to come.

John Hay Whitney, Chairman of the Board of Trustees

Introduction

History of the Collection — Acknowledgments

Nineteen years ago, in its first statement published in the early Fall of 1929, the new-born Museum of Modern Art announced its intention "first of all . . . to establish a collection of the immediate ancestors of the modern movement . . . and the most important living masters" by means of "gifts, bequests, purchases and semi-permanent loans." A program of loan exhibitions as a means of testing public interest was announced at the same time. A few weeks later came the stock market crash, followed by years of depression, so that raising purchase funds for the proposed collection and providing galleries for its exhibition had to be postponed. As a result the Museum's comparatively limited resources in personnel, money and space during its first ten years were given over principally to its program of loan exhibitions with their catalogs.

However, in spite of the depression and the lack of permanent exhibition space the Museum collection of painting and sculpture made progress during this first decade. In fact, before the Museum was a year old it had received important gifts of American painting and European sculpture. The first work of art acquired by the Museum was the bronze torso by Maillol (p. 239); the first painting was Hopper's *House by the Railroad* (p. 155).

In 1931 the collection of French paintings assembled by the Museum's first Vice-President, Lillie P. Bliss, was bequeathed to the Museum with certain challenging conditions which were met in 1934 by raising an endowment fund of \$650,000 for the Museum. The Bliss Bequest with its magnificent group of Cézannes (p. 23–29) and representative works by Seurat, Gauguin, Redon (p. 31, 32, 35, 36), Rousseau (p. 15), Matisse (p. 45), Picasso (p. 59, 97), Modigliani (p. 61), and others, definitely established the importance of the Museum's collection.

By 1934 there had been, in addition, a number of gifts from friends of the Museum so that for its Fifth Anniversary Exhibition the Museum could draw from its own collection not only the treasures of the Bliss Bequest but also works by Burchfield (p. 159, below), Dix (p. 190), Dufy (p. 54), Karfiol (p. 75), Roy (p. 198, above), and Vuillard (p. 37); and sculptures by Brancusi (p. 275), Epstein (p. 252), Lehmbruck (p. 244), Maillol (p. 237–238) and Lachaise (no. 408). Among the most generous donors to the collection in these early years were Mrs. Saidie A. May, Mrs. Ray Slater Murphy, Mrs. John D. Rockefeller, Jr., the sculptor Aristide Maillol, Stephen C. Clark, A. Conger Goodyear, Philip C. Johnson, and Edward M. M. Warburg.

The Fifth Anniversary Exhibition was planned to remind the public and friends of the Museum of the continued need for a collection. In the years following, gifts of painting and sculpture rapidly increased in number. In 1935 Mrs. John D. Rockefeller, Jr. presented the Museum with a large collection of paintings and drawings. Among the 181 works, mostly American, were excellent groups of watercolors by Burchfield, Demuth, Hart and Prendergast, and oils by Blume (p. 133), Sheeler (p. 132), Weber, and a number of others which the donor gave anonymously. Mrs. Rockefeller set a generous precedent by including in her gift a number of works with the understanding that they need not be listed in the collection, but could be sold for purchase funds or exchanged for works more suitable for the collection.

Until 1937 the Museum had no formal purchase funds, but several works were bought by friends as gifts to the Museum, for instance the paintings by Matisse (p. 42), Dali (p. 200), Berman (p. 186, left), and Lehmbruck's *Standing Youth* (p. 247). And in 1935 and 1936 Mrs. Rockefeller gave the Director several thousand dollars to spend in Europe, an amount which made possible the purchase of a considerable number of abstract and surrealist works at a time when their prices were very low. Other gifts came from the Museum's youthful Advisory Committee which during the mid-1930's began actively to support the cause of the collection. Under the leadership of George L. K. Morris, Mrs. Charles H. Russell, Jr. and Mrs. George Henry

Warren, Jr., the Committee raised money privately to buy badly needed works by Braque (p. 96), Miro (p. 217) and Arp (p. 279). To these were added several gifts by members of the Committee or their friends, including a Gris, a Léger (p. 100), and, as the gift of Walter P. Chrysler, Jr., Picasso's *Studio* (p. 105), the most valuable work of art added to the collection in the seven years following the Bliss Bequest.

In 1937 the anonymous donor who had given the Museum the Hopper (p. 155, below), Lehmbruck (p. 244), and Brancusi (p. 275), added a number of important paintings to the collection, among them the Picassos (p. 57, 104) and the Orozcos (p. 136-137), as well as several valuable pictures "for sale or exchange." In the same year, important bronzes by Lipchitz (p. 281) and Duchamp-Villon (p. 269) were bought with the Museum's first purchase fund, a small balance allocated from the gate receipts of the van Gogh exhibition.

Early in 1938 Mrs. John D. Rockefeller, Jr. gave the Museum its first large fund for buying works of art, a sum which her son Nelson A. Rockefeller increased by half in his mother's name. These gifts were repeated the following year. It was also in 1938 that Mrs. Simon Guggenheim gave money for the purchase of a single important painting, Picasso's *Girl before a Mirror* (p. 106). Since then, year after year, Mrs. Guggenheim has most generously provided the Museum's largest purchase funds, with the single — and wise — stipulation that they be spent only upon works of exceptional value and importance.

The following year, 1939, the Museum bought the Kane (p. 21), Matisse (p. 41), Klee (p. 209), and Lehmbruck (p. 246) with Mrs. Rockefeller's fund. Picasso's *Les Femmes d'Alger* (p. 85), a major landmark of 20th century painting, was acquired through the sale from the Lillie P. Bliss Bequest of a secondary 19th century picture no longer useful to the Museum.

Though the Museum's present building, opened in May 1939, was built with the avowed intention of showing the Museum collections, the pressure of the exciting loan exhibition schedule was so overwhelming that during the following two years gallery space was set aside for the collection for a period of less than six months. Nevertheless important acquisitions were made. Mrs. Rockefeller gave two more collections in 1939: thirty-six pieces of modern American and European sculpture including a number of pieces by Maillol, Despiau, Lehmbruck, Lachaise and Kolbe; and a remarkable group of American folk painting and sculpture, including one 20th century work, Pickett's masterpiece (p. 13).

The anonymous donor who had already presented so many distinguished paintings repeated his generous gesture in 1941 with the Bonnard (p. 39), Rouault (p. 49), Matisse (p. 44) and Hopper (p. 155, above). Two very important late 19th century paintings were acquired during this period, Rousseau's *Sleeping Gypsy*, the gift of Mrs. Simon Guggenheim (p. 14), and van Gogh's *Starry Night*, through the Bliss Bequest (p. 33). A late Degas pastel (p. 30), given by William S. Paley, and an early Ensor (p. 34) were the last 19th century works to enter the collection.

Mexican frescoes by Rivera and Orozco (p. 134-135) were added to the collection in 1940 through Mrs. Rockefeller's fund and in 1942 the anonymous donor of the Inter-American Fund made possible the purchase of a large number of other Latin-American works, many of which were bought by Lincoln Kirstein in South America during that same year.

In the five years after 1939 a number of notable pictures by 20th century masters were acquired through the funds provided by Mrs. Guggenheim, Mrs. Rockefeller and through the sale or exchange of lesser works from the Lillie P. Bliss Collection. These included major paintings by Braque (p. 103), Picasso (p. 101-102), Léger (p. 124), Derain (p. 51), Kokoschka (p. 80), Beckmann (p. 82), Hartley (p. 167), Hopper (p. 156), Blume (p. 152), Weber (p. 69), Kuniyoshi (p. 77) and Tchelitchev (p. 236). The Advisory Committee not only continued its series of gifts, among them the Calder mobile (p. 290), but in 1941, under the chairmanship of William A. M. Burden, prepared a valuable fifty-page analysis of the collection. The first edition of *Painting and Sculpture in the Museum of Modern Art* was published in 1942.

Early in 1944 the Museum sold at auction some paintings by artists who were better represented by other works retained in the collection. Also auctioned were a number of pictures which

the donors had given with the intention that they be sold to provide purchase money for the collection. With these and other funds, paintings by Americans of established importance such as Marin (p. 71) and Prendergast (p. 67) were bought, together with several excellent European works which came on the market after the end of the war, including the Picasso (p. 88), Braque (p. 87), Duchamp (p. 91), Chagall (p. 210), Matisse (p. 43) and La Fresnaye (p. 95), the last three acquired with the Mrs. Simon Guggenheim Fund.

Miss Adelaide M. de Groot set a valuable precedent by lending the Museum a number of paintings with the understanding that they will be left to the Museum in her will unless previously withdrawn (p. 52, 63). The Utrillo (p. 55) and the Picasso (p. 84) were lent under the same conditions by Henry Church who had bought them under the Museum's guidance with this purpose in mind. Other extended loans have come from the P. W. A. and W. P. A. art projects (p. 144, 145, 161, 172) and from the Metropolitan Museum of Art (p. 58, 240) under the Inter-Museum agreement described below. Through the bequests of Richard D. Brixey in 1943, and Anna Erickson Levene, 1947, the collection has been enriched by the O'Keeffe (p. 129), the Weber (p. 110) and three paintings by Gris (p. 90, 92, 93).

The emergency exhibitions of the war years still prevented the continuous showing of the collection in the Museum galleries. Early in 1945, however, a critical review of the collection of painting and sculpture was followed by a large exhibition which presented the collection for the first time in an adequate fashion. As a consequence the Trustees decided to reserve most of the second floor and a part of the third floor — roughly a third of the Museum's galleries — for the permanent exhibition of the collection. Two years later the administration of the collection was reorganized as outlined in the paragraph on Administration, below.

In September of the same year, 1947, the New York museums entered into an agreement, described on page 11, which promised to help solve the problem of the ultimate future of the Museum's painting and sculpture collection.

In this short sketch of the collection's past only a few important events have been mentioned and only a sampling given of the many generous actions which have made possible the acquisition of hundreds of paintings and sculptures. The scores of donors are listed on pages 326-327 and their names appear again, along with their gifts, in the catalog which follows. However, because of their often repeated generosity, several who have not already been named in this brief history should be mentioned here: Mrs. W. Murray Crane, Bernard Davis, Philip L. Goodwin, Mrs. Meredith Hare, Edgar Kaufmann, Jr., Lincoln Kirstein, Mr. and Mrs. Sam A. Lewisohn, Madame Carlos Martins, Mrs. Stanley Resor, Mr. and Mrs. James Thrall Soby.

From 1943 to 1945 James Thrall Soby, and from 1945 to 1946 James Johnson Sweeney, served successively as Director of Painting and Sculpture. Under their guidance the Museum added many important and greatly needed works to the collection. They were assisted by Dorothy C. Miller who joined the staff in 1934 and became Curator of the Museum Collections in 1947 when the collections were reorganized as a new administrative division of the Museum.

Throughout the history of the collection the Trustee committees have not only borne the final responsibility for the collection but have actively assisted the staff with encouragement and advice. These committees are listed in full on page 4. To them, and especially to their succession of hard-working chairmen, Messrs. Burden, Clark, Goodyear, Lewisohn, Soby and Warburg, the Museum and its collection owe a great and lasting debt.

Administration

Since March 1947, the painting and sculpture collection, together with prints and drawings, has been the responsibility of the Director of the Museum Collections. The Committee, at present composed entirely of Trustees, considers matters of policy and procedure and acts upon all proposed acquisitions and eliminations. The Chairman of the Committee on the Museum Collections reports to the Board of Trustees which is not directly concerned with the administration of the collections except in the matter of eliminations.

Scope of the Collection

The collection of painting and sculpture, like that of the Museum's program as a whole, is international: over thirty nations are represented. Yet the collection is national and local, too, for quite properly the United States by far outnumbers any other country both in the quantity of works and the number of artists represented; and of these about half are from New York City.

The collection is modern, in two senses of the word: though it includes a few important paintings dating from the last quarter of the 19th century, the overwhelming bulk — 96% — falls within the 20th, mostly within the last twenty-five years. It is modern, too, in its frank emphasis upon the more original and advanced art of our time, that is, the kinds of art which most clearly distinguish our period from the past. At the same time it includes much that is considered reactionary by the various *avant-gardes*, for a number of the most significant contemporary artists have preserved or revived certain unfashionable elements in the art of the past, sometimes with admirable results. However, at least as a matter of policy, the collection does not include academic or decadent art either of the older or more recent schools. ("Academic" and "decadent" here refer simply to an inability to produce new forms or fresh ideas.) Also, as a matter of policy, special attention is given to the acquisition of works by young Americans, even though this inevitably involves taking long chances on untested achievement.

The Study Collection contains paintings and sculptures which fall outside the Museum Collection as cataloged in this volume. Among them are works of interest primarily for historic or technical reasons, paintings by children, and a few objects, not in the Museum's field, which are kept for comparative purposes.

Use of the Collection — The problem of space

Exhibition in the Museum galleries is, of course, the primary use made of the collection. The galleries provide space for about 110 paintings of the 660 owned by the Museum. To put it another way, a little over one third of the paintings reproduced in this catalog can now be shown at one time. The lack of space affects not only the number of pictures shown; it is a serious educational handicap because it prevents a clear, continuous and adequate survey of the principal directions and achievements of modern painting. Sculpture, too, is cramped but is proportionately far better off than painting, for over half the collection is now on view in the galleries or garden.

However, the collection has other uses. Much of it is currently out on loan to special exhibitions in museums throughout the country or abroad. A larger proportion is lent to the Museum's Department of Circulating Exhibitions for its touring shows. The balance is kept in accessible storerooms adjacent to the galleries. Visitors may see any works of art in the storerooms by applying to the office of the Museum Collections. Students, teachers, writers and the interested public are urged to make use of the collection.

Photographs of all the works in the collection may be examined and purchased in the Museum library and further information about any work may be had from the Curator.

Acquisitions and Eliminations

All acquisitions must be approved by the Committee on the Museum Collections but anyone, inside or outside the Museum, may recommend a work of art which he believes should be added to the collection. Acquisitions to the collection are made by purchase, gift, bequest, or exchange, and by extended loan.

Purchase funds for the collection have all come from individual donors, directly as gifts of money or, indirectly, through the sale of works of art which have been given or bequeathed to the Museum *without restrictions* by the donor and which the Trustees believe are no longer useful to the Museum. In many cases purchase funds have been solicited by the staff for a particular work of art which is then usually credited to the donor as his gift.

A number of extended loans are listed in this catalog although they are not actually the Museum's property. In some cases these loans were bought by the lenders at the Museum's

recommendation and with the understanding that they will be bequeathed to the Museum if not withdrawn before the lender's death.

Eliminations are made to improve the quality and balance of the collection and to keep it modern. A work of art may have reached an age when it no longer falls within the Museum's period; it may clearly have been superseded by other superior works of the same kind or by the same artist; or it may simply have failed to stand up in the competition which the collection provides.

All eliminations must be approved *in detail* both by the Committee on the Museum Collections and the Board of Trustees. Also if the work of art is a gift, the donor is ordinarily consulted before a sale or exchange is made. As a matter of policy no works by living American artists have been sold though they are sometimes exchanged.

Permanence of the Collection

In speaking of the collection's permanence the word "comparative" must be used. A really permanent collection in the Museum of Modern Art would be impossible. Therefore, recognizing that time passes and the modern must cease to be modern, the Trustees have considered the Museum's collection to be continuous but gradually changing in content — with "somewhat the same permanence a river has." This metabolic process is also of special value because it makes sure that the collection will not be simply a cumulative repository, but will serve as a testing ground for works of art which over a period of several decades will be given a chance to prove their claim to lasting value. Eventually, those that survive this test may pass on to the Metropolitan Museum or some other permanent collection of historic art.

The Inter-Museum Agreement of 1947

Before the Museum opened its doors in 1929 the Trustees stated: "The Museum of Modern Art will in no way conflict with the Metropolitan Museum of Art but will seek rather to supplement the older institution . . ." Early negotiations between the two museums came to an end in 1933 and although further conversations were held in subsequent years it was not until 1947 that negotiations were formally reopened.

Meanwhile the Museum's collection had greatly increased in size; and it had grown older. A number of works which had still been controversially modern in 1929 seemed by 1947 to be safely classic. Space and money were needed for the work of the more recent artists. It is true that in the previous ten years some paintings of secondary importance had been sold or exchanged in order to add to the collection but the Trustees preferred not to sell the best of the older works in the open market; yet, at the same time, they did not wish to pass them on to another museum without recompense.

A solution of these problems was reached as part of the agreement signed in September 1947 by the Metropolitan Museum of Art, the Whitney Museum of American Art and the Museum of Modern Art. Under the agreement, the Whitney Museum and the Museum of Modern Art will continue as before to buy the work of living American artists in friendly competition, but a new and cooperative relationship was established between the Metropolitan Museum and the Museum of Modern Art. The Museum of Modern Art agreed to give the Metropolitan Museum an option to buy paintings and sculptures from its collection as they came of age. The Metropolitan Museum was to begin payment for its purchases immediately but the Museum of Modern Art retained the right, if it so wished, to keep the works in its collection for the ensuing ten years, meanwhile using the money received from the Metropolitan for new purchases. The Metropolitan Museum agreed to retain in its future catalogs the names of donors who had originally given the works of art (or purchase funds) to the Museum of Modern Art even after the works had been incorporated in the collection of the older institution.

The first transaction under the agreement involved the sale of fourteen 19th century American folk paintings and sculptures which may shortly be delivered to the Metropolitan; and twenty-

six modern European paintings, sculptures and drawings which for the time being the Museum of Modern Art prefers to keep in its collection. However, Daumier's *Laundress*, painted in 1861, has already been transferred permanently to the Metropolitan which in turn has lent to the Museum of Modern Art Maillol's great torso (p. 240) and Picasso's *Portrait of Gertrude Stein* (p. 58). These two works will be returned "as soon as the Metropolitan Museum is prepared to exhibit the work of the earlier modern artists."

Under the Inter-Museum agreement the Metropolitan Museum of Art can rest assured that after the modern art of today is no longer modern it will be well represented in that institution's great historic collections. At the same time the Museum of Modern Art will have found the most fitting place for those works in its collection which have stood a severe preliminary test of time.

In this way the Museum of Modern Art will remain a museum of modern art.

Alfred H. Barr, Jr., Director of the Museum Collections

Arrangement of the illustrations

The catalog, page 299, is arranged alphabetically, but an alphabetical ordering of the illustrations would have resulted in a pictorial hodgepodge. Therefore, even at the risk of seeming somewhat arbitrary and superficial, the plates have been grouped informally in twenty sections, as listed in the table of contents. The plates within the sections, and to a certain extent the sections themselves, follow, very roughly, a chronological order, not so much by artists and works as by idea, style and movement, action and reaction. When it seems significant artists of the same nationality are grouped together. Each section is introduced by a very brief descriptive text. Paintings come first, then sculpture (p. 237).

The painting illustrations begin with a prelude: the timeless, almost styleless, art of the unschooled man of the people. Then come the pioneers of modern painting in late 19th century Europe. Early 20th century traditionalists and expressionists, American and European, follow; then cubism, its spread, its diversion into "geometrical" abstraction and its partial return to the object.

Abstract art, with its dogma of pure form, was challenged by various vigorous counter-movements which gained headway during the 1920's, became dominant during the 1930's and are still active. These new movements are expressed in the subject matter and style of painters who were disturbed by a troubled world, or who rediscovered romantic mystery and sentiment, or re-explored the possibilities of detailed realism or realistic fantasy. The last section of painting illustrations reproduces a great variety of work marked by poetic symbolism and freedom of form — a broad tradition which is now over thirty years old but flourishes today, along with most of the other kinds of painting already mentioned.

The sculpture reproductions follow a generally similar order: first, the classic and expressionist masters of the early years of our century and their tradition; then the virtuosos of modeling; the lovers of sculptural material who reveal the beauty of stone and wood by direct cutting; the emulators of primitive and folk sculpture; the cubists; the masters of abstract forms, solid and transparent, geometric or organic; and finally, the recent poets and fantasists who defy the formal and sensual esthetics of the sculpture of twenty years ago.

Several artists are so versatile that their work is reproduced in two or three different sections. For the illustrations of their work and that of the other artists the catalog itself will serve as a finding index. Less than half the works in the collection could be illustrated here but many others of equal value are reproduced elsewhere in the Museum's publications, especially in the 1942 edition of this catalog, *The Lillie P. Bliss Collection*, 1934, and *The Latin-American Collection of the Museum of Modern Art*, 1943. These additional illustrations are noted in the catalog list.

A. H. B., Jr.

1. Modern primitives: American and European

Sometimes called naïve or popular or modern folk painters, the artists whose paintings are reproduced in this first section are ordinarily without training in art schools and usually earn their living in other trades or crafts. They belong to no school or tradition, and the stylistic similarity of their work may be explained by the fact that it is the untutored expression of the common man of the Western world. Remarkable for their intuitive and unhackneyed mastery of form and their simplicity of mind and heart, they can at their best hold their own with professional painters. The greatest of them, Henri Rousseau, is accompanied in the Museum Collection by his fellow Frenchmen, Bombois, Vivin, Peyronnet and Bauchant, the British Wallis, the Cuban Moreno, the Americans Pickett, Kane, Hirshfield and a number of others not illustrated.

PICKETT: Manchester Valley. (Probably 1914-18.) Oil, 45 x 60". Gift of Mrs. John D. Rockefeller, Jr.

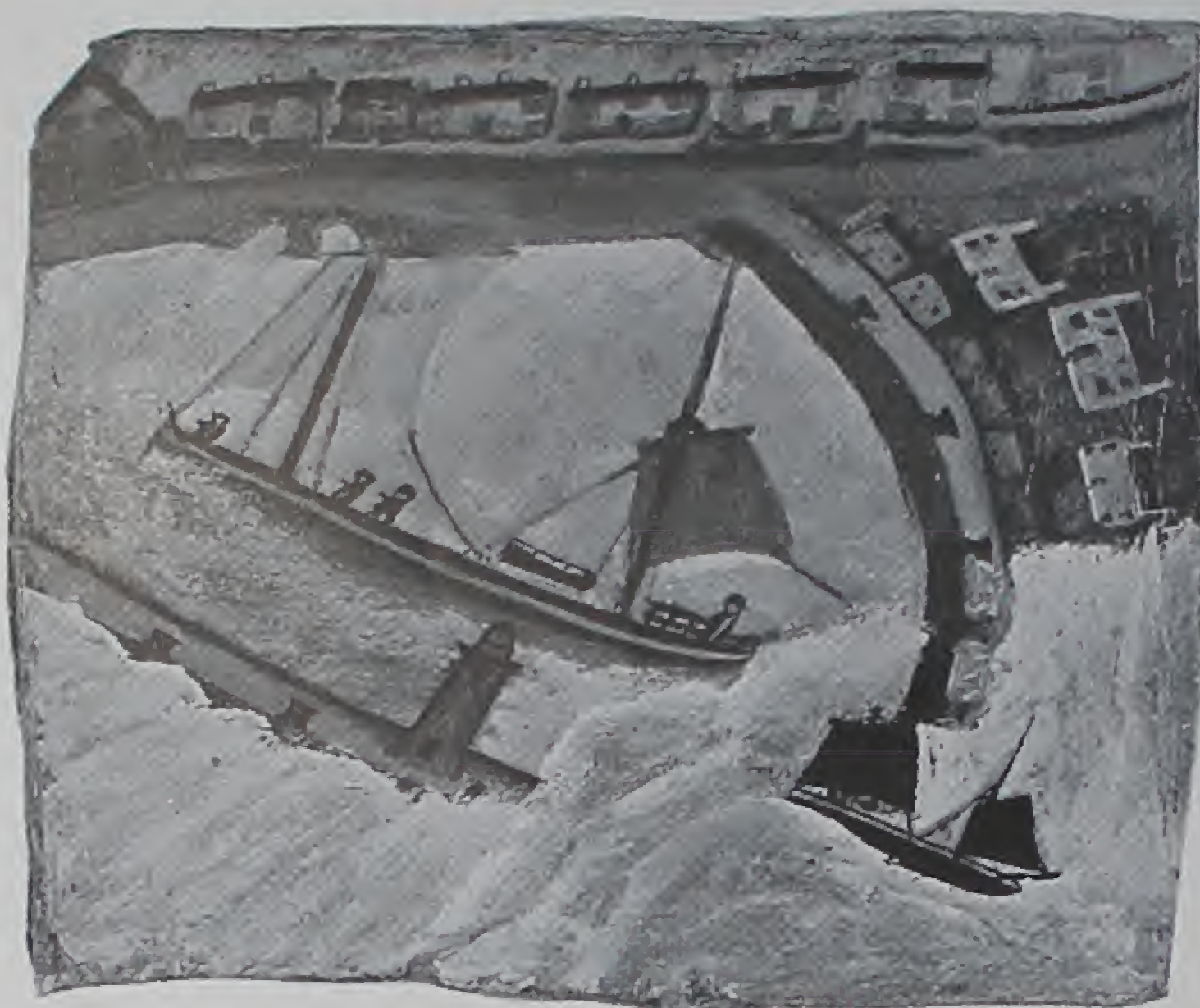




ROUSSEAU: The Sleeping Gypsy. 1897. Oil, 51 x 79". Gift of Mrs. Simon Guggenheim.

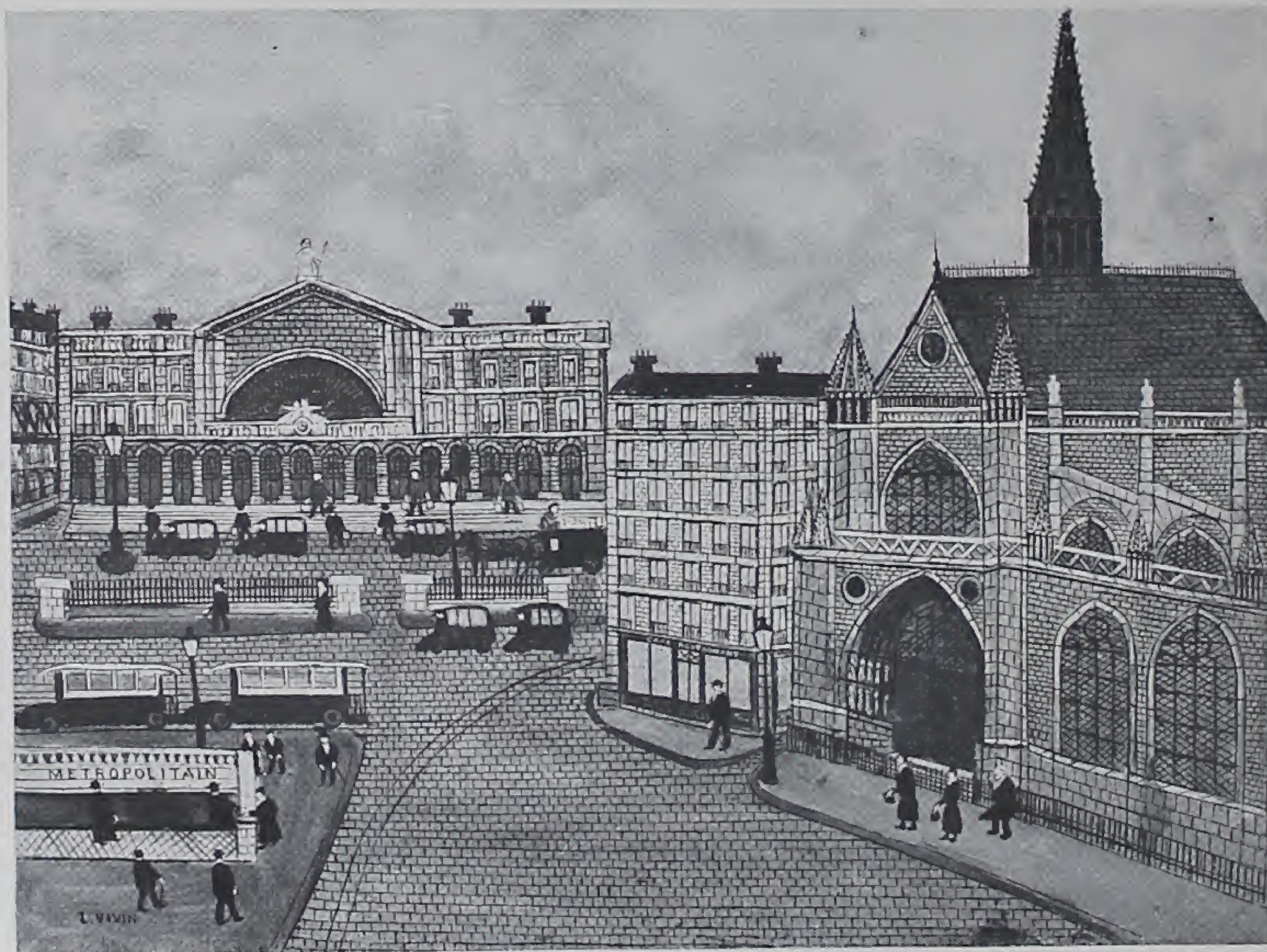


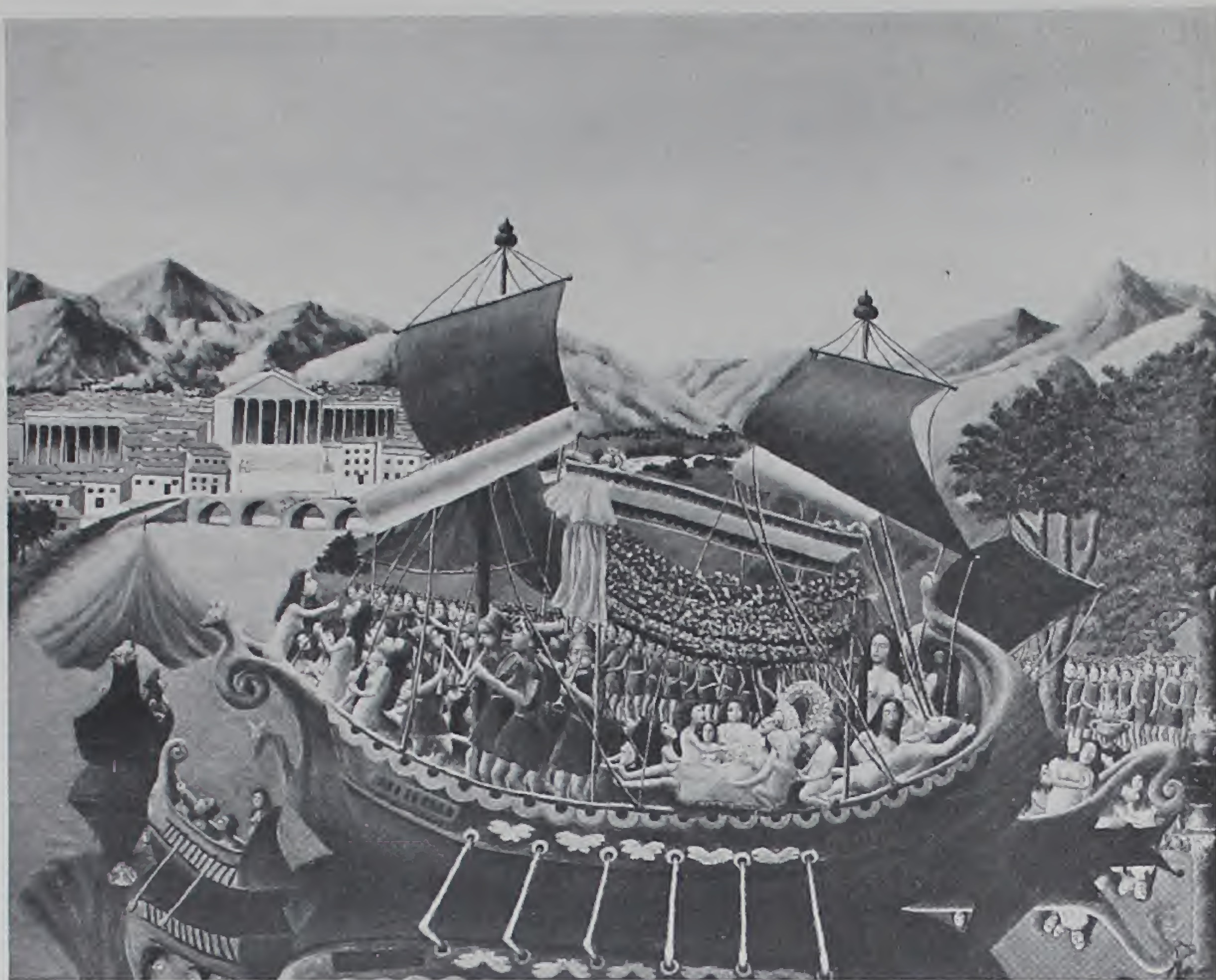
ROUSSEAU: Jungle with a Lion. (1904-10.) Oil, 15 $\frac{1}{8}$ x 18 $\frac{1}{4}$ ". Lillie P. Bliss Collection.



WALLIS: Cornish Port. (c. 1932-33.) Oil, 10 $\frac{1}{8}$ x 12 $\frac{3}{8}$ ". Gift of Ben Nicholson.

VIVIN: Church of St. Laurent and the Gare de l'Est. Oil, 18 x 24". Gift of Mrs. Saidie A. May.





BAUCHANT: Cleopatra's Barge. 1939. Oil, 32 x 39 $\frac{3}{8}$ ". Mrs. John D. Rockefeller, Jr. Purchase Fund.



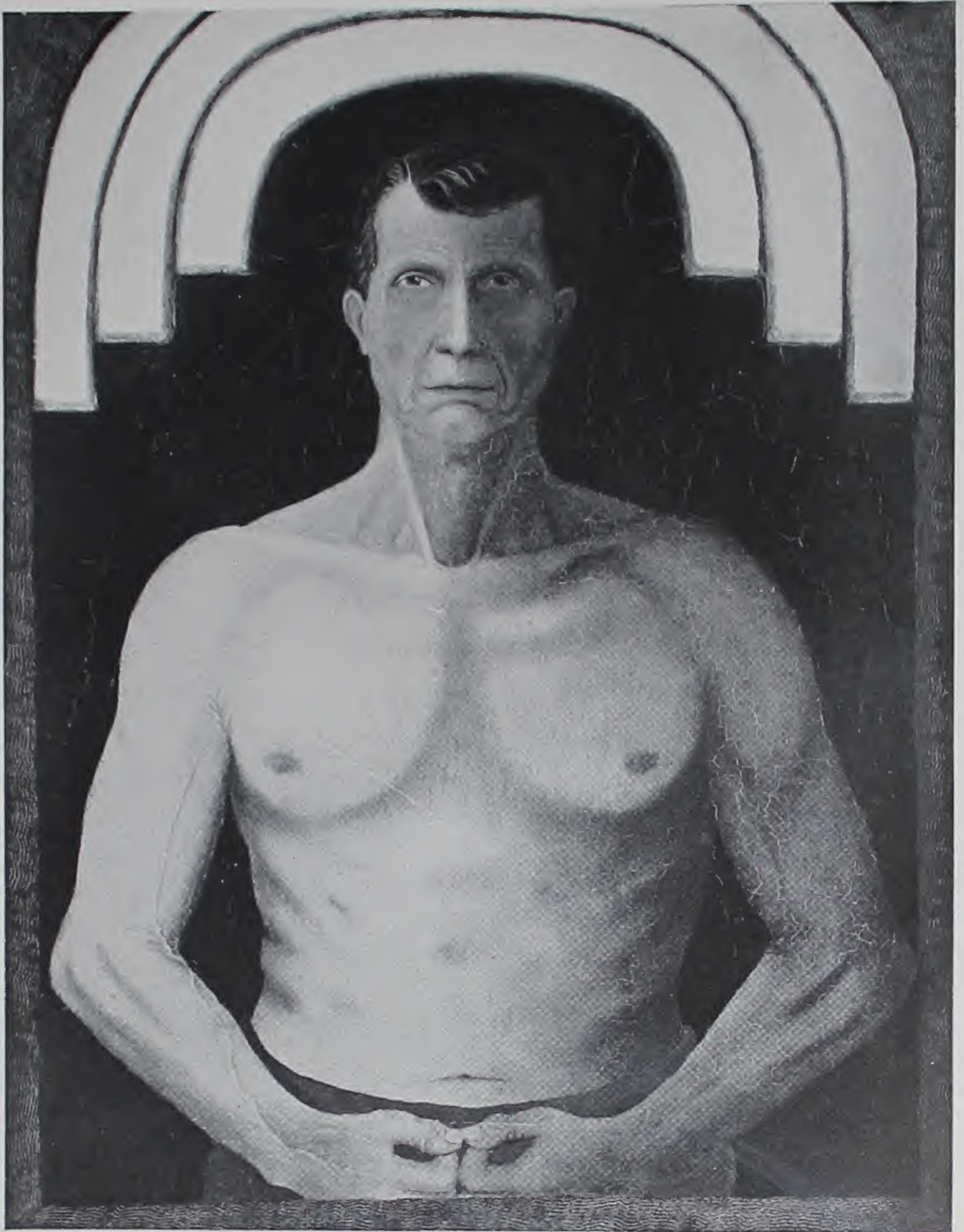
BOMBOIS: Before Entering the Ring. (1930-35.) Oil, 23 $\frac{5}{8}$ x 28 $\frac{3}{4}$ ". Mrs. John D. Rockefeller, Jr. Purchase Fund.



PEYRONNET: The Ferryman of the Moselle. (c. 1936?) Oil, 35 x 45 $\frac{5}{8}$ ". Mrs. John D. Rockefeller, Jr. Purchase Fund.

KANE: Through Coleman Hollow up the Allegheny Valley. Oil, 30 x 38 1/8".





KANE: Self Portrait. (1929.) Oil, $36\frac{1}{8}$ x $27\frac{1}{8}$ ". Mrs. John D. Rockefeller, Jr. Purchase Fund.



MORENO: Paradise. (1943.) Oil, 39 x 77½". Extended loan from the Estate of Henry Church.

HIRSHFIELD: Tiger. 1940. Oil, 28 x 39⅞". Mrs. John D. Rockefeller, Jr. Purchase Fund.



2. Late 19th century European masters

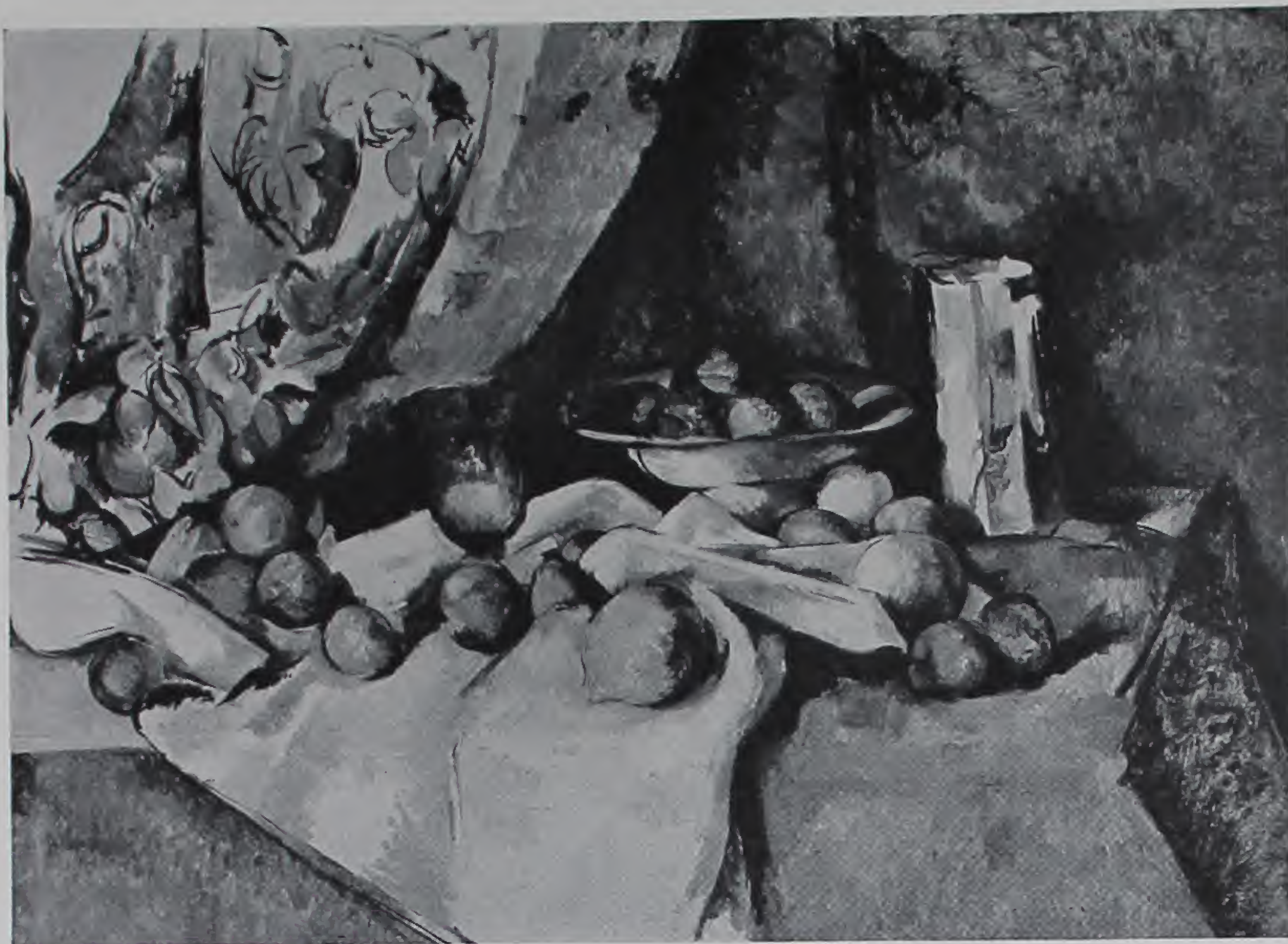
Cézanne and Degas of the impressionist generation, followed by Seurat, Gauguin and van Gogh, all helped transmute impressionism into art of greater formal and emotional significance and thereby laid the international foundations of early 20th century classic and expressionist painting (pages 37–83). Their contemporaries, the fantasists Redon and Ensor, anticipated some of the graphic and imaginative freedom of more recent movements (pages 203–236). (19th century American painting has not been acquired for the Museum Collection since it is excellently represented in the Metropolitan Museum and the Whitney Museum of American Art.)

CÉZANNE: *The Bridge at Gardanne*. (1885–86.) Watercolor, 8⅞ x 12¼". Lillie P. Bliss Collection.





CÉZANNE: Man in a Blue Cap (Uncle Dominic). (1865-66.) Oil, $32\frac{1}{4} \times 26\frac{1}{8}$ ". Lillie P. Bliss Collection.



CÉZANNE: Still Life with Apples. (1890-1900.) Oil, 27 x 36½". Lillie P. Bliss Collection.



CÉZANNE: *House among Trees*. (1890–1900.) Watercolor, 11 x 17 $\frac{1}{8}$ ". Lillie P. Bliss Collection.

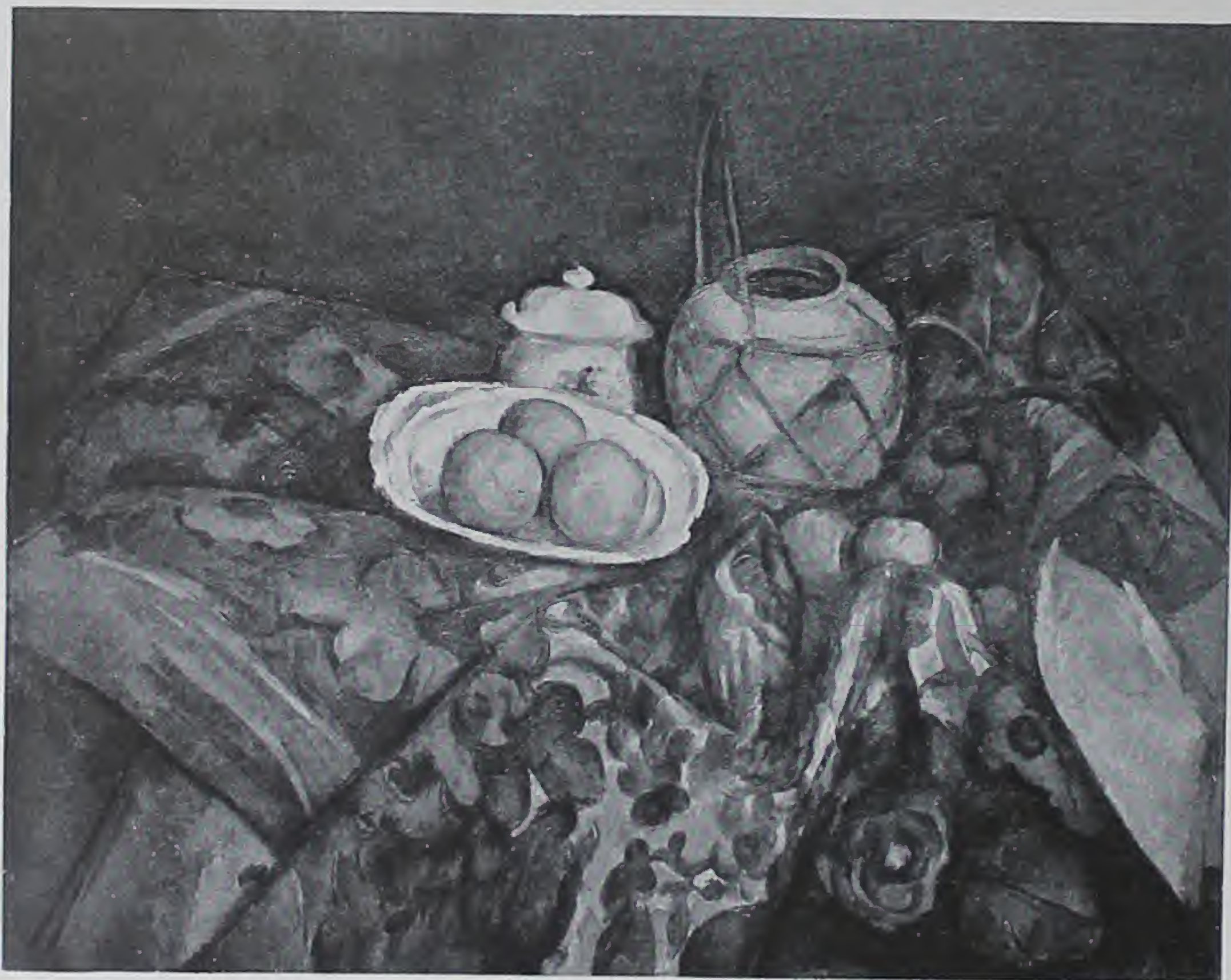
CÉZANNE: *Rocky Ridge*. (1895–1900.) Watercolor, 12 $\frac{1}{2}$ x 18 $\frac{3}{4}$ ". Lillie P. Bliss Collection.





CÉZANNE: *The Bather*. (c. 1885–90.) Oil, 50 x 38 $\frac{1}{8}$ ". Lillie P. Bliss Collection.

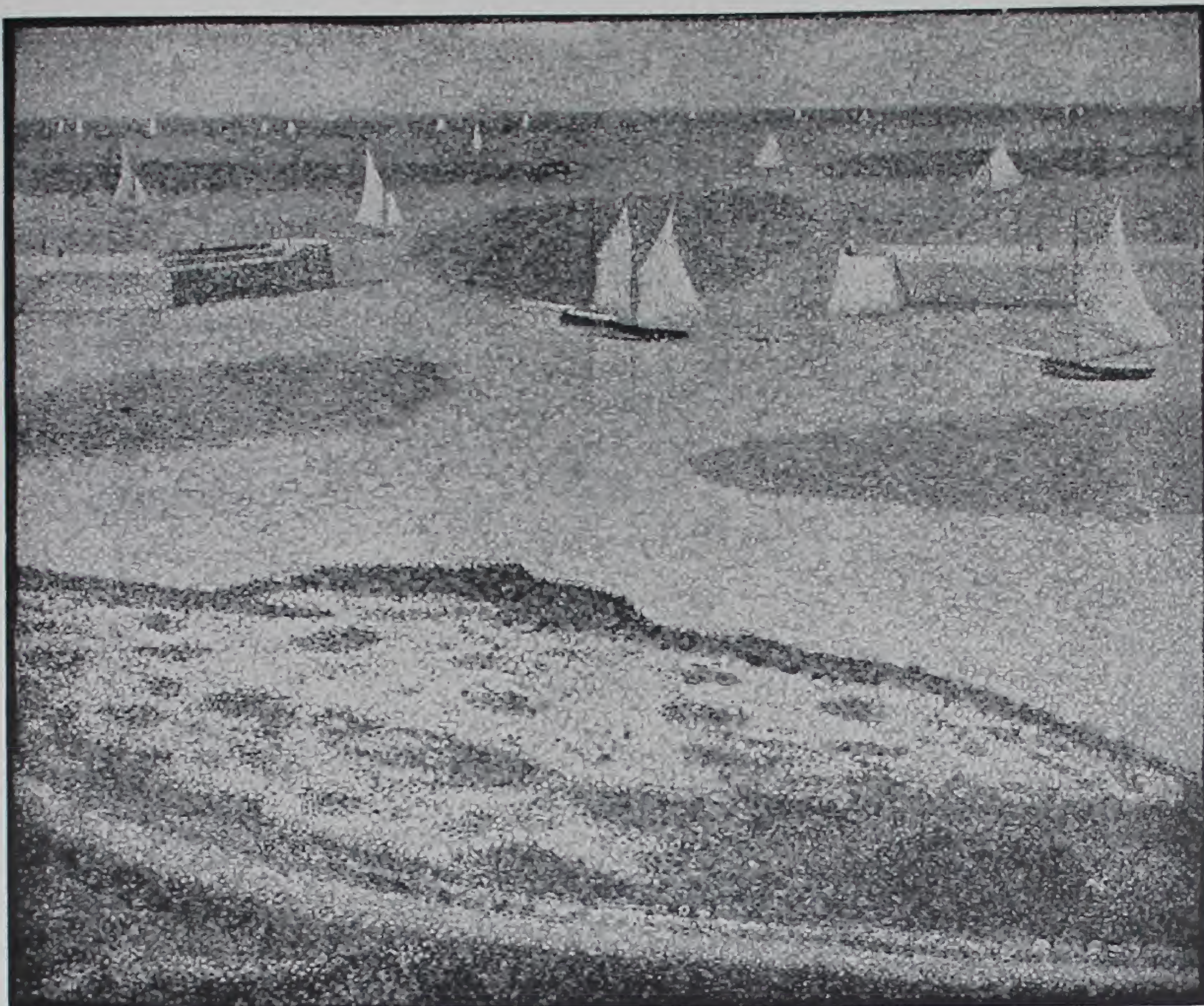
CÉZANNE: Oranges. (1895-1900.) Oil, 23 $\frac{7}{8}$ x 28 $\frac{7}{8}$ ". Lillie P. Bliss Collection.





CEZANNE: Pines and Rocks. (1895-1900.) Oil, 32 x 25 $\frac{3}{4}$ ". Lillie P. Bliss Collection.





SEURAT: Fishing Fleet at Port-en-Bessin. (1888?) Oil, 21½ x 25½". Lillie P. Bliss Collection.

opposite: DEGAS: Dancers. (c. 1899.) Pastel, 37¼ x 31¼". Gift of William S. Paley.



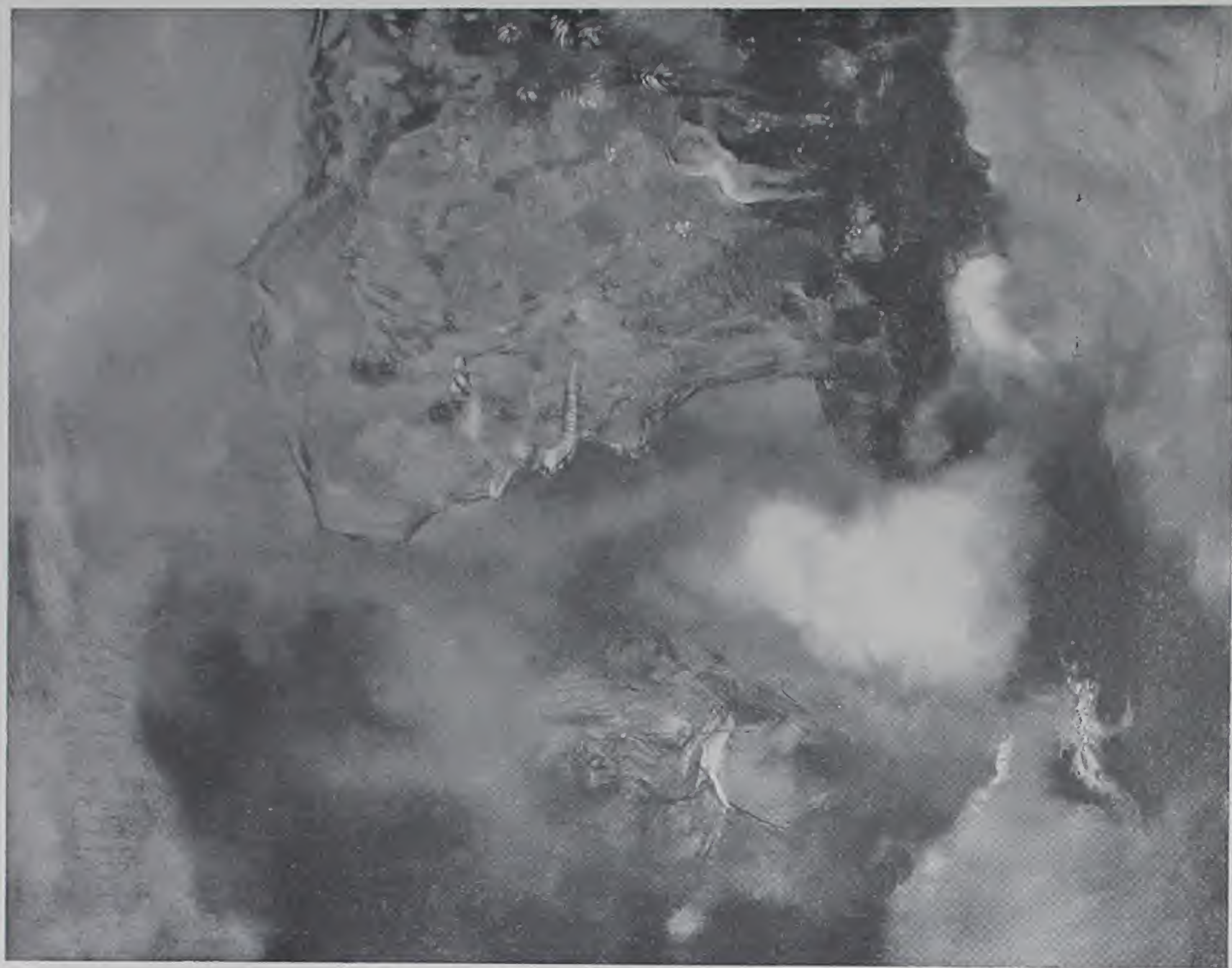
GAUGUIN: *The Moon and the Earth (Hina Tefatu)*. 1893. Oil, 44¼ x 24".
Lillie P. Bliss Collection.



van GOGH: The Starry Night. (1889.) Oil, 29 x 36¼". Acquired through the Lillie P. Bliss Bequest.



above: ENSOR: Tribulations of St. Anthony. 1887. Oil, $46\frac{3}{8}$ x $66\frac{1}{2}$.



REDON: Roger and Angelica. Pastel, $36\frac{1}{2}$ x $28\frac{3}{4}$ ". Lillie P. Bliss Collection.



REDON: Silence. Oil, 21¼ x 20¾". Lillie P. Bliss Collection.

3. Painting in Paris: classic and expressionist

The oldest contemporary French painters—Vuillard and Bonnard, brilliant rear guard of impressionism, Matisse and Rouault, pioneers of expressionism—are followed by a younger and less radical generation, Derain, Dufy, Utrillo and others. Among the best painters who came from all over Europe to double the importance of the School of Paris were Picasso, here shown only in his pre-cubist and neoclassic phases, Modigliani, Soutine and Pascin. Braque, Picasso, Léger, Gris, Duchamp and others will be found farther on in sections on the cubist tradition (pages 84–106). Works by other Paris painters are included under the general heading of "realism and romanticism," particularly in sections 14, 15, 16 (pages 183–236).

VUILLARD: *Mother and Sister of the Artist*. (c. 1900.) Oil, 18¼ x 22¼". Gift of Mrs. Saidie A. May.



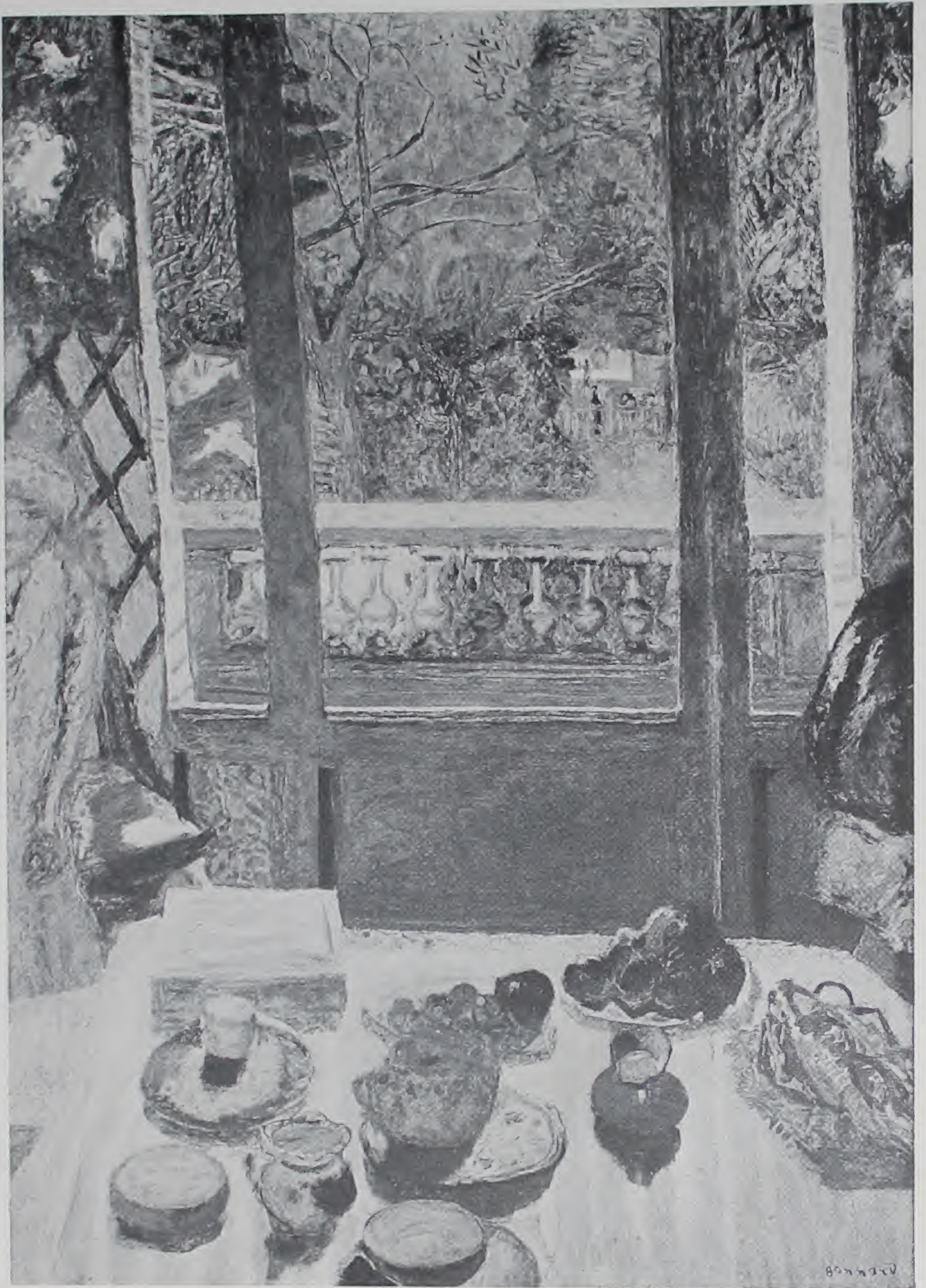


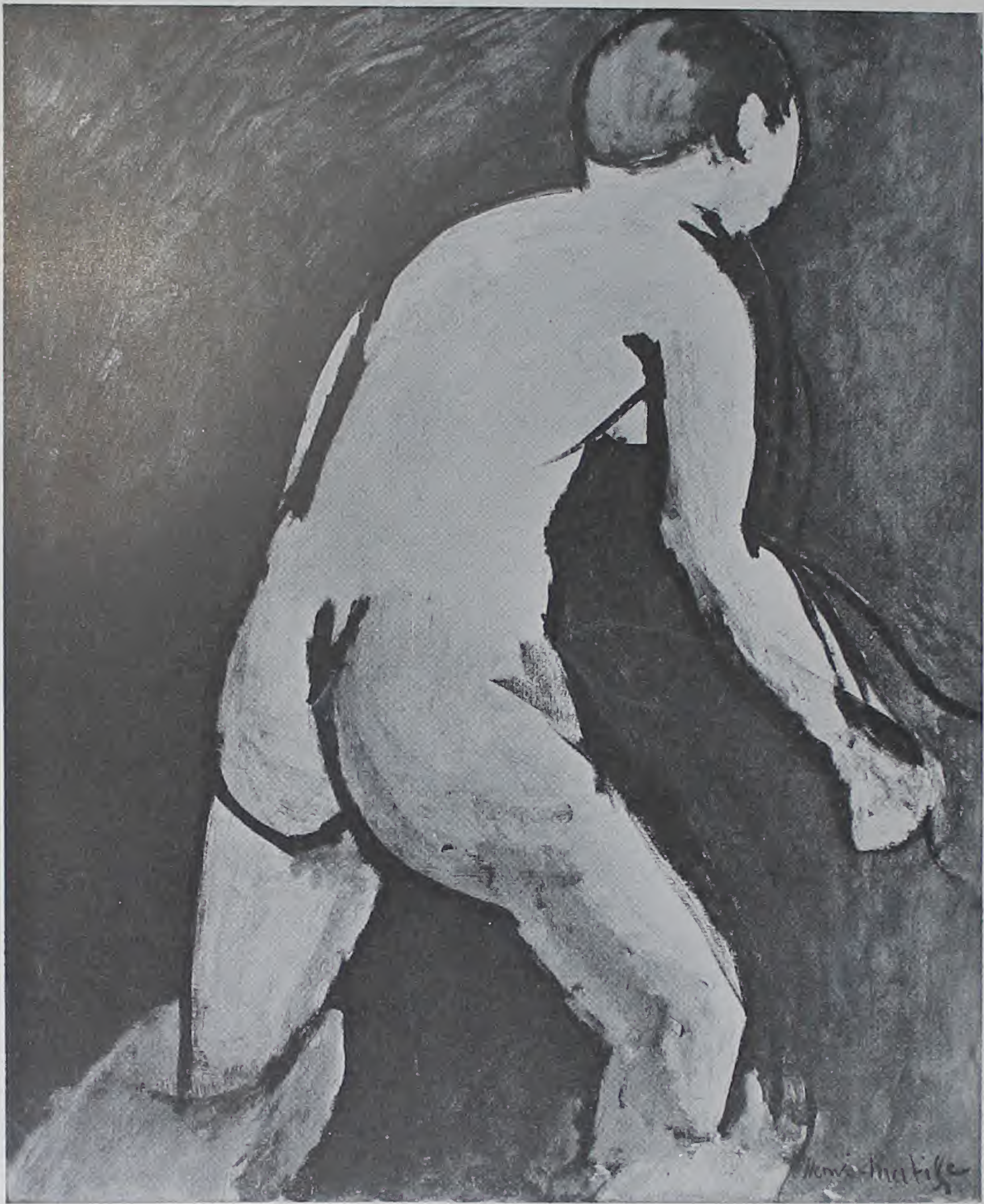
above: BONNARD: Luncheon. (c. 1927.) Oil, 16¼ x 24½".

opposite: BONNARD: The Breakfast Room. (c. 1930–31.) Oil, 63¼ x 44⅞".



right: MATISSE: Bouquet on a Bamboo Table. (1902.) Oil, 21½ x 18⅞". Gift of Mrs. Wendell T. Bush.



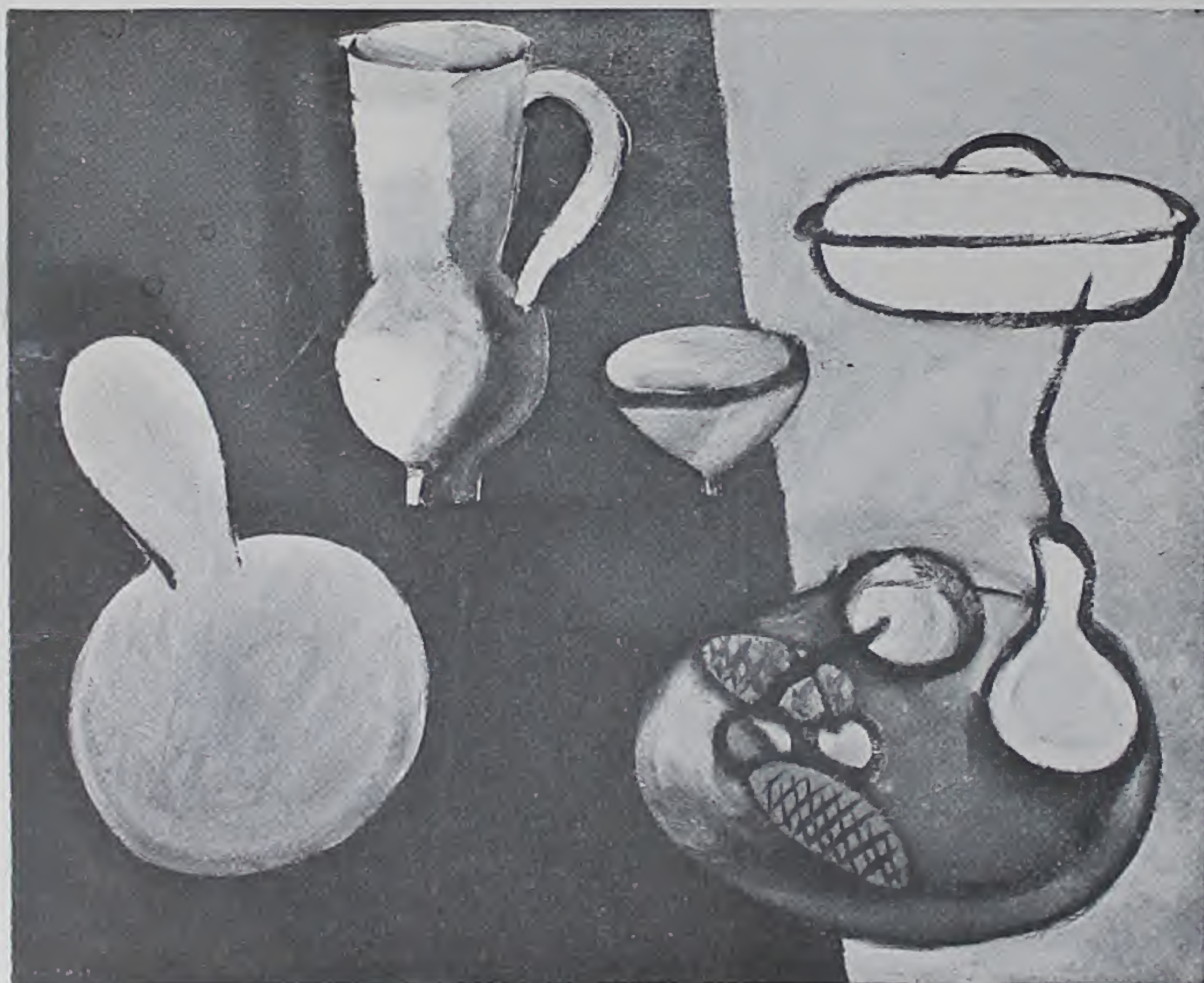


MATISSE: Bather. (c. 1908.) Oil, 36½ x 29⅞".

opposite: **MATISSE:** The Blue Window. (c. 1912.) Oil, 51½ x 35⅝". Mrs. John D. Rockefeller, Jr. Purchase Fund.



MATISSE: Gourds. 1916. Oil, 25 $\frac{5}{8}$ x 31 $\frac{7}{8}$ ".

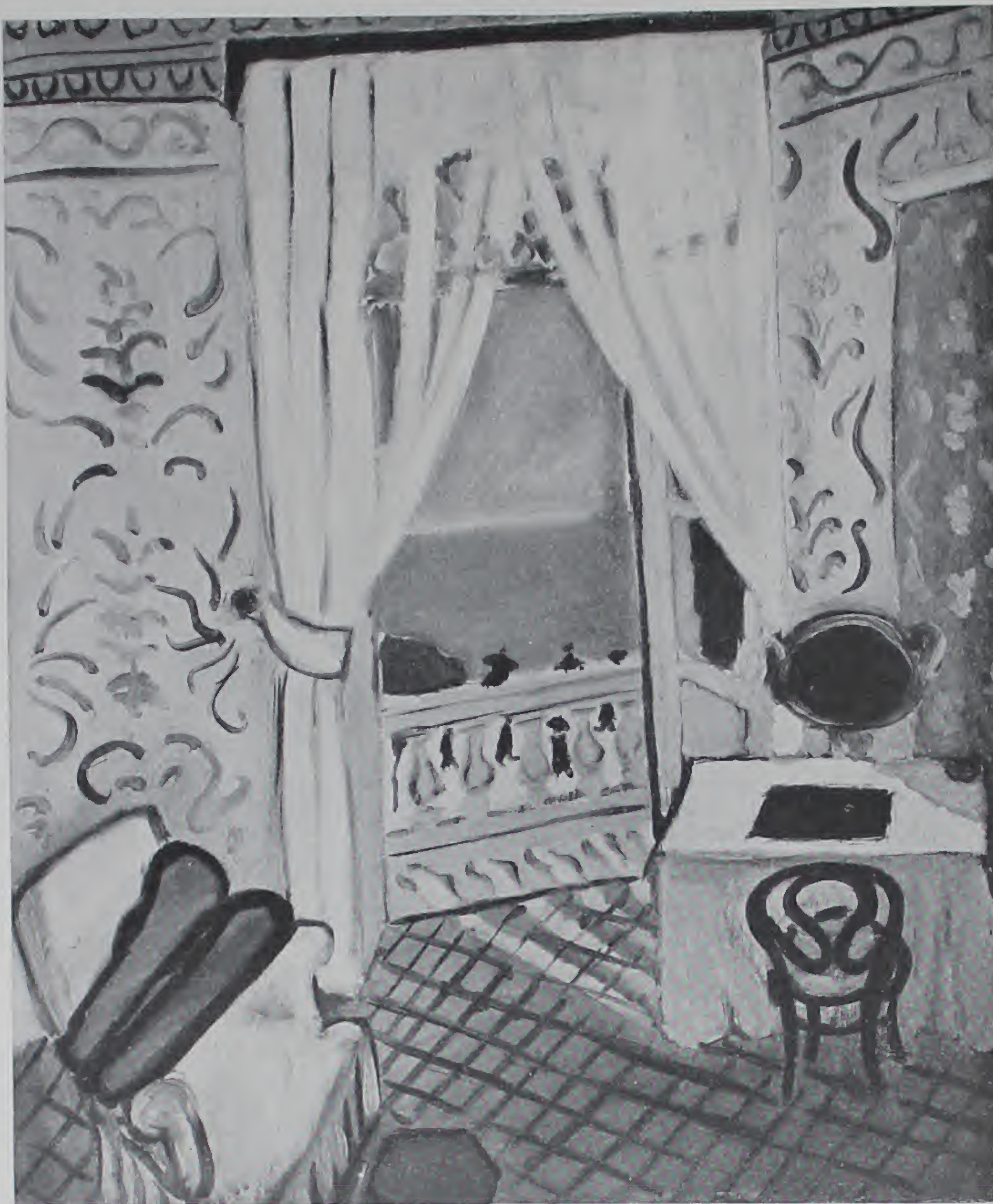




MATISSE: Piano Lesson. (1916.) Oil, 96½ x 83¾". Mrs. Simon Guggenheim Fund.



MATISSE: Coffee. (1917?) Oil, 40 x 25½".



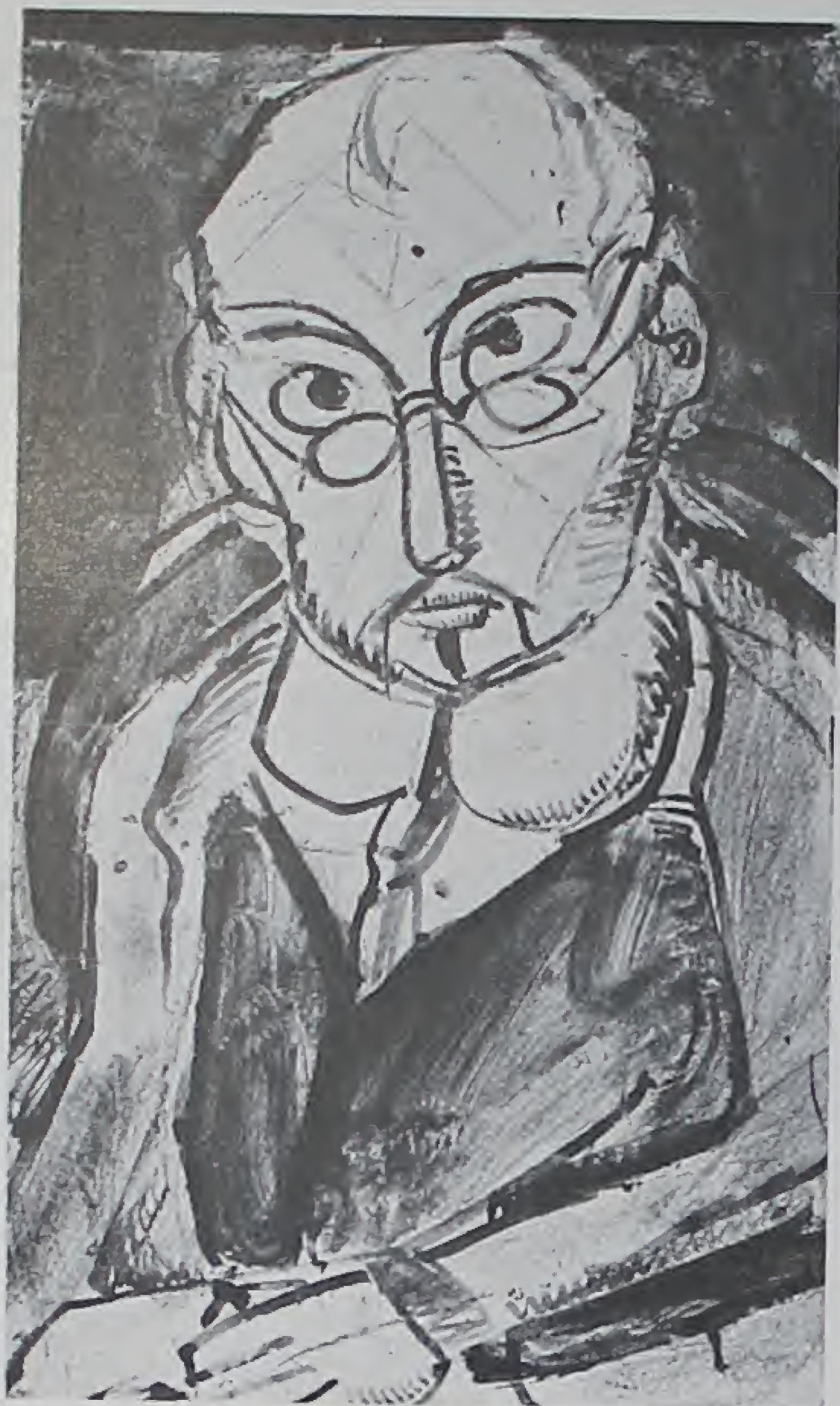
MATISSE: Interior with a Violin Case. (1917?) Oil, 28¾ x 24". Lillie P. Bliss Collection.

ROUAULT: Woman at a Table. 1906. Watercolor, 12 1/8 x 9 1/2". Acquired through the Lillie P. Bliss Bequest.



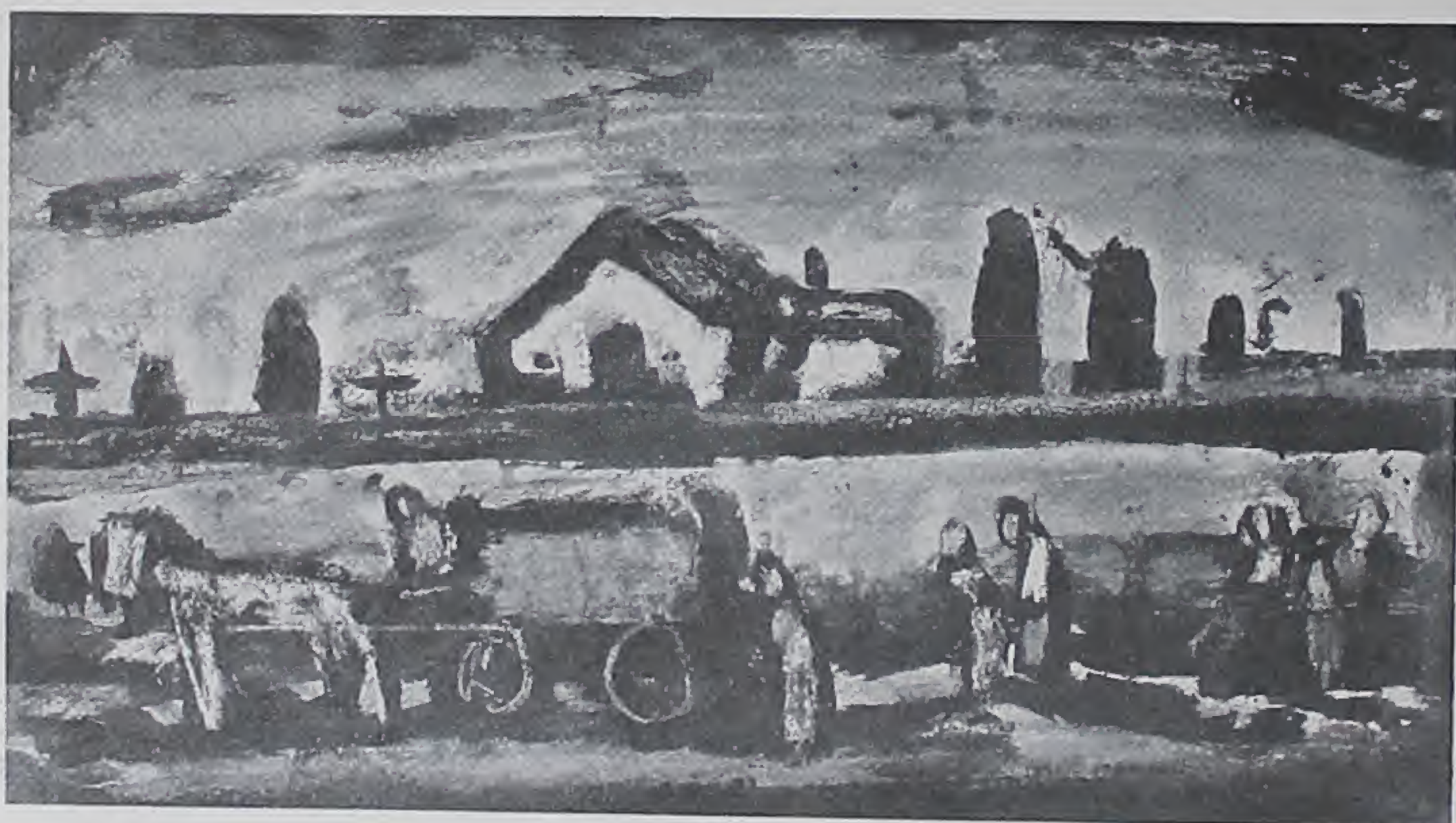


ROUAULT: Portrait of Lebasque. (1917.) Oil, 36¼ x 28¾".



ROUAULT: Man with Spectacles. 1917. Watercolor, $11\frac{3}{4} \times 6\frac{1}{2}$ ". Gift of Mrs. John D. Rockefeller, Jr.

below: ROUAULT: Funeral. 1930. Gouache and pastel, $11\frac{1}{2} \times 19\frac{3}{4}$ ".





ROUAULT: Christ Mocked by Soldiers. (1932.) Oil, 36¼ x 28½".

opposite: **DERAIN: The Window on the Park.** (1912.) Oil, 51½ x 35¼". Mrs. John D. Rockefeller, Jr. Fund, purchased in memory of Mrs. Cornelius J. Sullivan.

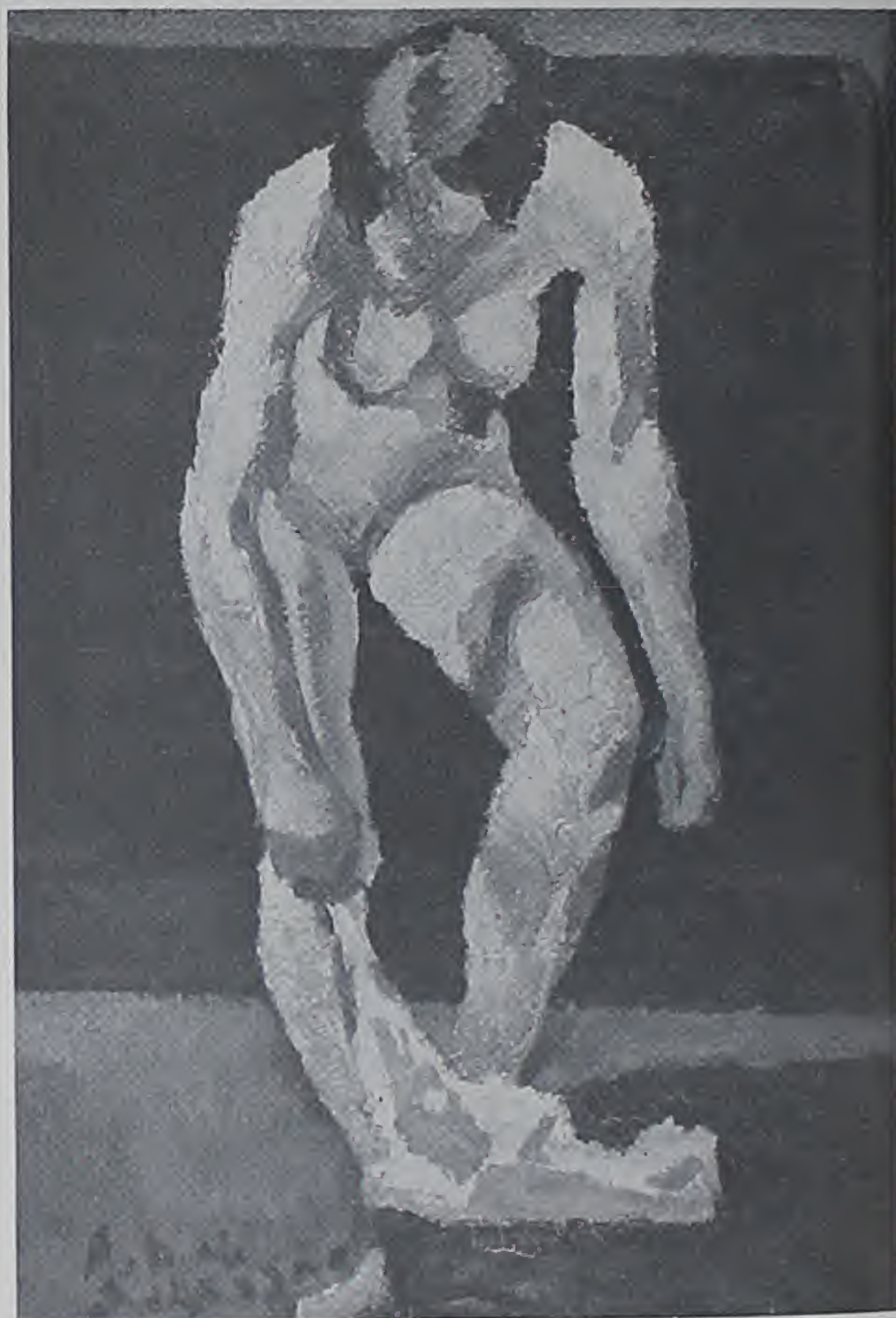
below: **DERAIN: Valley of the Lot at Vers.** (1912.) Oil, 28¾ x 36¼". Mrs. John D. Rockefeller, Jr. Purchase Fund.







DERAIN: Head of a Woman. (1918–20.) Oil, 14 $\frac{3}{4}$ x 9 $\frac{1}{4}$ ". Lillie P. Bliss Collection.



SEGONZAC: Nude. (c. 1912.) Oil, 39 $\frac{5}{8}$ x 25 $\frac{5}{8}$ ". Extended loan from Miss Adelaide M. de Groot.



DERAIN: Three Trees. (1924.) Oil, 36 x 32 $\frac{1}{8}$ ".
Gift of Mr. and Mrs. Sam A. Lewisohn.



SEGONZAC: Landscape in Provence.
(c. 1928.) Oil, 32 $\frac{1}{4}$ x 39 $\frac{5}{8}$ ".



FRIESZ: Landscape with Figures.
1909. Oil, 25 $\frac{3}{8}$ x 32". Gift of
Mrs. Saidie A. May.



VLAMINCK: Winter Landscape.
(c. 1913?) Oil, 21 $\frac{1}{4}$ x 25 $\frac{1}{2}$ ". Gift of
Mr. and Mrs. Walter Hochschild.



PICASSO: La Coiffure. (1906?) Oil, 68 $\frac{7}{8}$ x 39 $\frac{1}{4}$ ".



PICASSO: Gertrude Stein. (1906.) Oil, 39¼ x 32". Extended loan from the Metropolitan Museum of Art, New York. Bequest of Gertrude Stein.



PICASSO: *Woman in White*. (1923.) Oil, 39 x 31½". Lillie P. Bliss Collection.

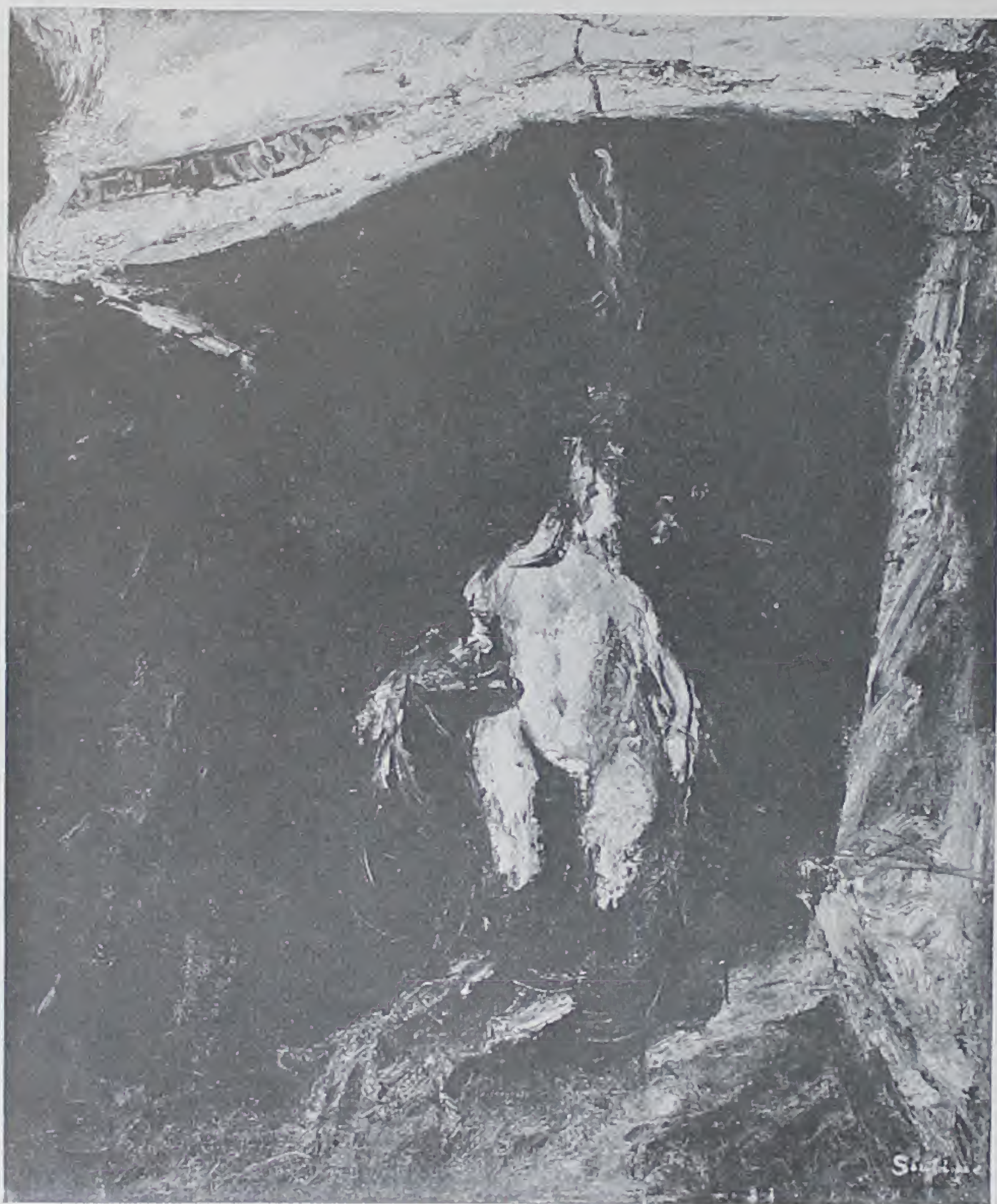


MODIGLIANI: *Bride and Groom*. (1915–16.) Oil, 21¾ x 18¼". Gift of Frederic Clay Bartlett.

opposite: **MODIGLIANI:** *Anna de Zborowska*. (1917.) Oil, 50½ x 31½". Lillie P. Bliss Collection.



SOUTINE: Turkey. (1926.) Oil, 36 x 28½". Gift of Bernard Davis.





SOUTINE: Portrait of Mme Marcel Castaing. (c. 1928.) Oil, $39\frac{3}{8}$ x $28\frac{7}{8}$ ". Extended loan from Miss Adelaide M. de Groot.



PASCIN: Socrates and His Disciples Mocked by Courtesans. (c. 1921.) Oil, 61¼ x 86".

4. American painting: classic and expressionist

Roughly paralleling their Paris contemporaries in age and in the general character of their art are a number of older painters who founded the modern movement in the United States. Prendergast, born the same year as Seurat, was influenced by him and Cézanne in achieving an original decorative synthesis. Though the canvases by Kuhn and Sterne were painted twenty years apart they also fall within the classic tradition established by Cézanne. Weber's early picture is more radically expressionist, and it was also the international expressionist spirit which helped set free the vehement power of Marin and the delicate sensibility of Demuth, two great American watercolorists. The other paintings here reproduced are by artists whose recent work in general has moved from expressionist beginnings to a more conservative style in which quality of color and paint surface seems of primary importance.

Other painters, some of them much younger, who have used expressionist devices to intensify emotional subject matter are illustrated later on in sections devoted to "the state of the world" (pages 134-153) and the "romantic tradition in the United States" (pages 163-174).

KUHN: Apples in the Hay. 1932. Oil, 30 x 40".







PRENDERGAST: Acadia. (1922.) Oil, $31\frac{3}{4} \times 37\frac{1}{2}$ ". Mrs. John D. Rockefeller, Jr. Purchase Fund.

opposite above: **PRENDERGAST: April Snow, Salem.** (1906-07.) Watercolor, $14\frac{3}{4} \times 21\frac{5}{8}$ ".

opposite below: **PRENDERGAST: The East River.** 1901. Watercolor, $13\frac{3}{4} \times 19\frac{3}{4}$ ".

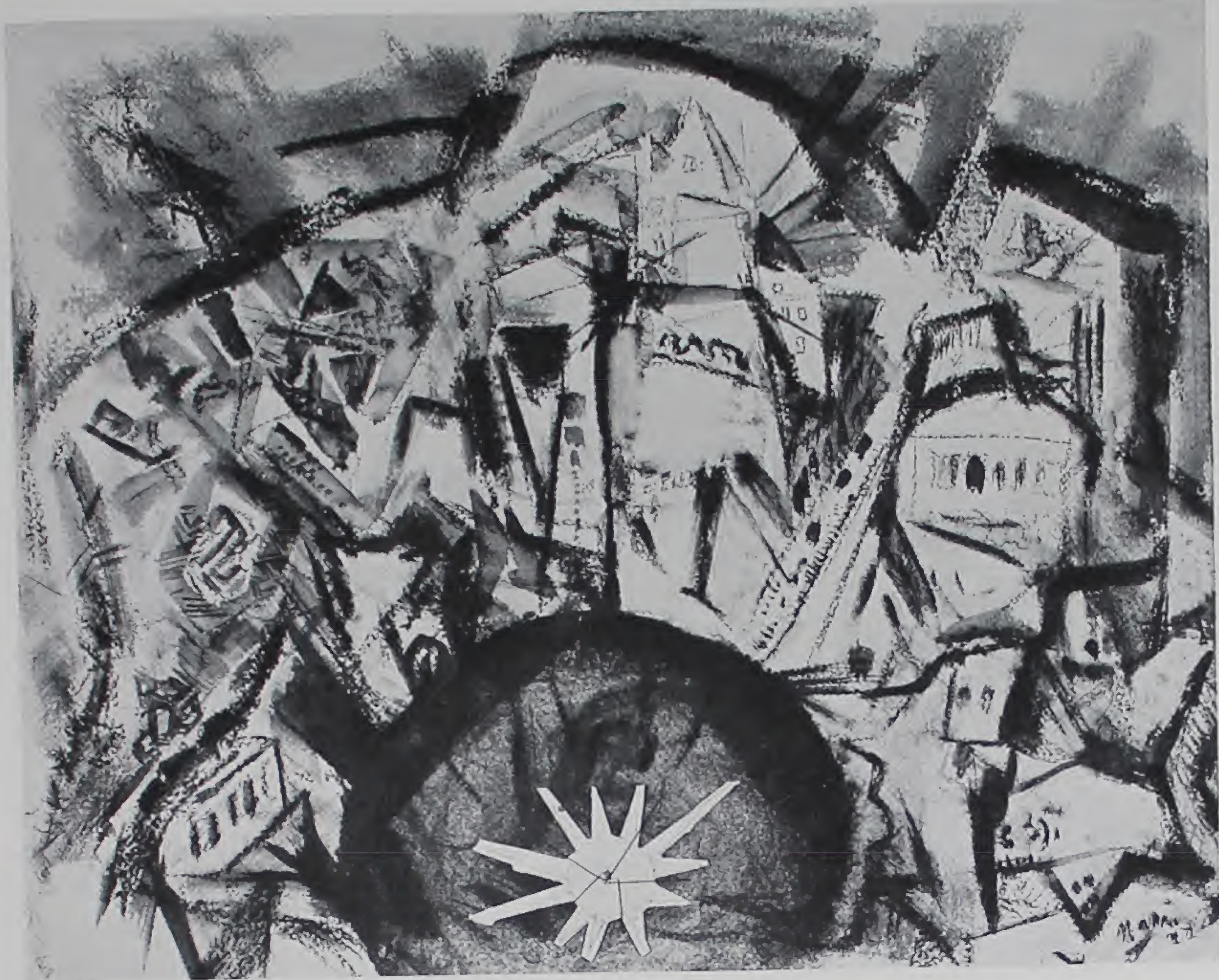


STERNE: *Resting at the Bazaar*. (1912.) Oil, $26\frac{3}{4} \times 31\frac{1}{2}$ ". Mrs. John D. Rockefeller, Jr. Purchase Fund.



WEBER: *The Geranium*. 1911. Oil, 39 $\frac{7}{8}$ x 32 $\frac{1}{4}$ ". Acquired through the Lillie P. Bliss Bequest.





MARIN: Lower Manhattan (Composing Derived from Top of Woolworth). 1922. Watercolor, $21\frac{5}{8} \times 26\frac{7}{8}$ ". Acquired through the Lillie P. Bliss Bequest.

opposite above: **MARIN: Camden Mountain across the Bay.** 1922. Watercolor, $17\frac{1}{4} \times 20\frac{1}{2}$ ". Gift of Mrs. John D. Rockefeller, Jr.

opposite below: **MARIN: Buoy, Maine.** 1931. Watercolor, $14\frac{3}{4} \times 19\frac{1}{4}$ ". Gift of Philip L. Goodwin.





DEMUTH: Vaudeville Musicians. 1917. Watercolor, 13 x 8". Mrs. John D. Rockefeller, Jr. Purchase Fund.

opposite above: **DEMUTH: "At a house in Harley Street."** Illustration for *The Turn of the Screw* by Henry James. 1918. Watercolor, 8 x 11". Gift of Mrs. John D. Rockefeller, Jr.

opposite below: **DEMUTH: Dancing Sailors.** 1918. Watercolor, 7 $\frac{7}{8}$ x 9 $\frac{7}{8}$ ". Mrs. John D. Rockefeller, Jr. Purchase Fund.



LEVI: Portrait of Suba. 1944. Oil, 28 $\frac{1}{8}$ x 19 $\frac{7}{8}$ ".

below: LAUFMAN: The Woodyard. (1932.) Oil, 25 $\frac{3}{4}$ x 32".





KARFIOL: Seated Nude. (1929.) Oil, 40 x 30". Gift of Mrs. John D. Rockefeller, Jr.



KUNIYOSHI: Self Portrait as a Golf Player. (1927.) Oil, $50\frac{1}{4} \times 40\frac{1}{4}$ ". Mrs. John D. Rockefeller, Jr. Purchase Fund.

opposite: **KUNIYOSHI: Upside Down Table and Mask.** 1940. Oil, $60\frac{1}{8} \times 35\frac{1}{2}$ ". Acquired through the Lillie P. Bliss Bequest.



5. Expressionism in Central Europe

Influenced by the late 19th century painting of the Dutch van Gogh, the French Gauguin, the Belgian Ensor, the Norwegian Munch, expressionism grew to be the characteristic movement in Germany during the first quarter of our century. Nolde and Kirchner were among its native leaders; Kokoschka, coming to Berlin from Vienna early in the movement, contributed subtlety of form and sentiment. Beckmann, who turned to expressionism after World War I, remains its principal German protagonist, though self-exiled since 1937.

Kandinsky and Klee who also worked in Germany during the heyday of expressionism are represented in the Collection by paintings reproduced in section 16 (pages 203–236).



NOLDE: Magicians. (1930–34.) Watercolor, 20 $\frac{1}{8}$ x 14 $\frac{3}{8}$ ".



KIRCHNER: The Street. (1913.) Oil, $47\frac{1}{2} \times 35\frac{7}{8}$ ".



KOKOSCHKA: Portrait of Dr. Tietze and His Wife. (1909.) Oil, $30\frac{1}{8} \times 53\frac{3}{8}$ ". Mrs. John D. Rockefeller, Jr. Purchase Fund.



KOKOSCHKA: Self Portrait. (1913.) Oil, $32\frac{1}{8} \times 19\frac{1}{2}$ ".



above: BECKMANN: Departure. (1937.) Oil, triptych, 84 $\frac{3}{4}$ " high.

below: BECKMANN: Family Picture. 1920. Oil, 25 $\frac{5}{8}$ x 39 $\frac{3}{4}$ ". Gift of Mrs. John D. Rockefeller, Jr.





6. Cubism in Paris

Cubism, springing from Cézanne, influenced by certain archaic and primitive forms, and inspired by the idea that art should be independent of nature, began in Paris in 1907–08. Picasso's *Demoiselles d'Avignon* may justly be considered the first cubist painting. The principal cubists, Picasso, Braque and Gris, are here represented by many compositions, artists less central to the movement such as Léger, Duchamp and La Fresnaye by one or two. Three later paintings by Picasso are included though they are, strictly speaking, no longer cubist in style. Post-cubist paintings by Léger and other related artists are reproduced in section 9, "the return to the object" (pages 123–133).

PICASSO: Fernande. (1909.) Oil, 24¼ x 16¾". Extended loan from the Estate of Henry Church.



PICASSO: Fruit Dish. (1908–09.) Oil, 29¼ x 24". Acquired through the Lillie P. Bliss Bequest.



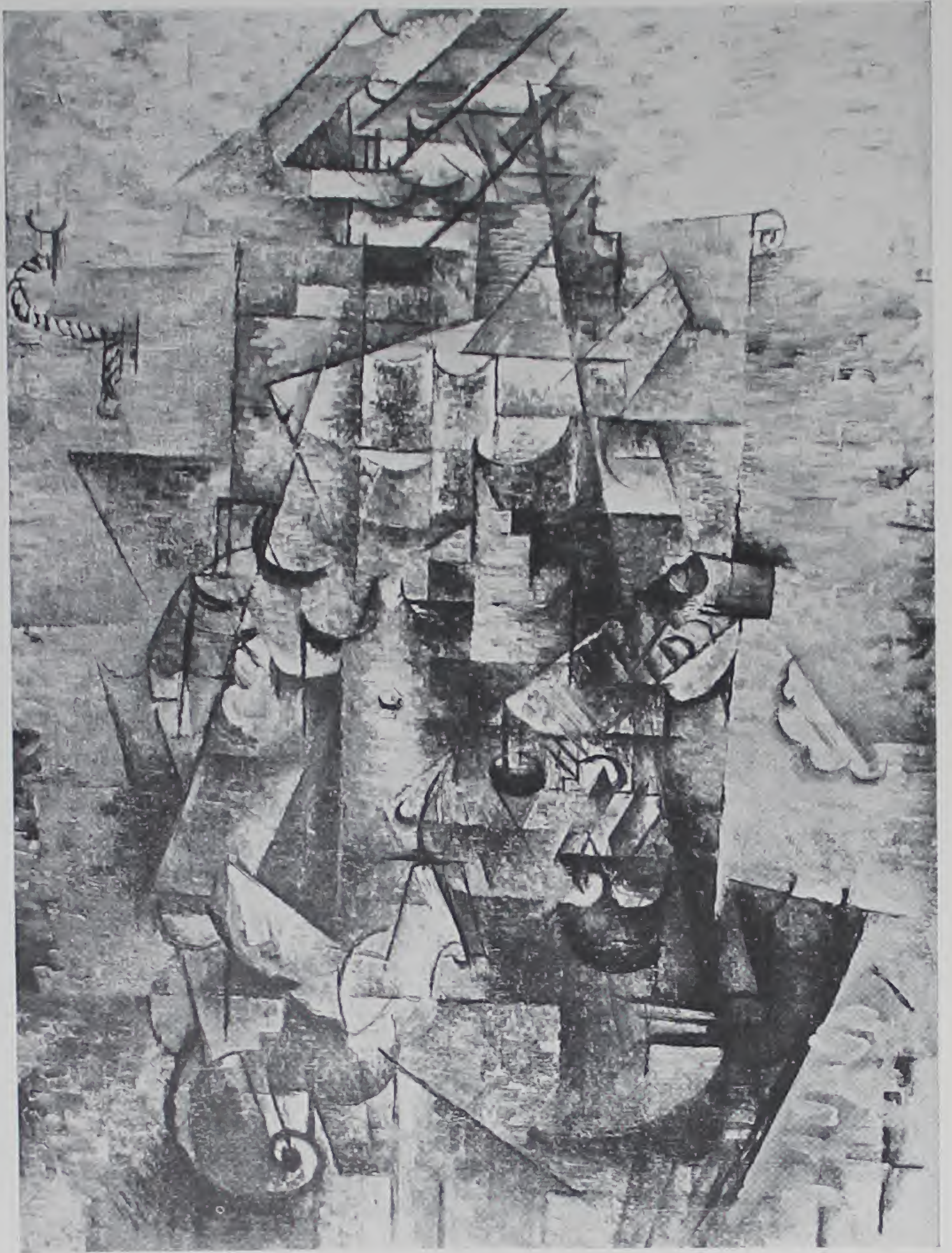
PICASSO: *Les Femmes d'Alger (O Version O)*. (1907.) Oil, 96 x 92". Acquired through the Lillie P. Bliss Bequest.



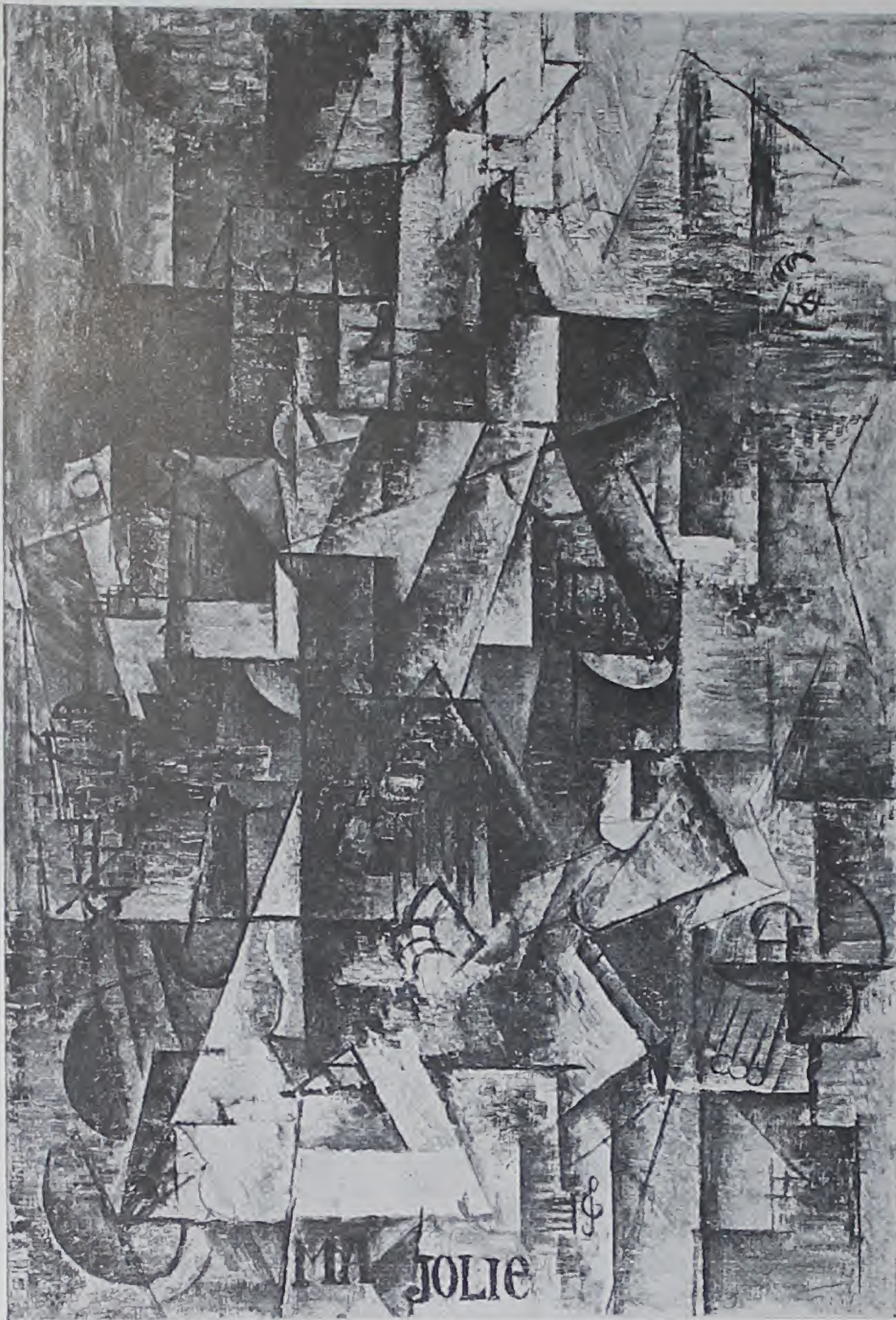
BRAQUE: Road near Estaque. (1908.) Oil, $23\frac{3}{4} \times 19\frac{3}{4}$ ".



BRAQUE: Soda. (1911.) Oil, $14\frac{1}{4}$ " diameter.
Acquired through the Lillie P. Bliss Bequest.



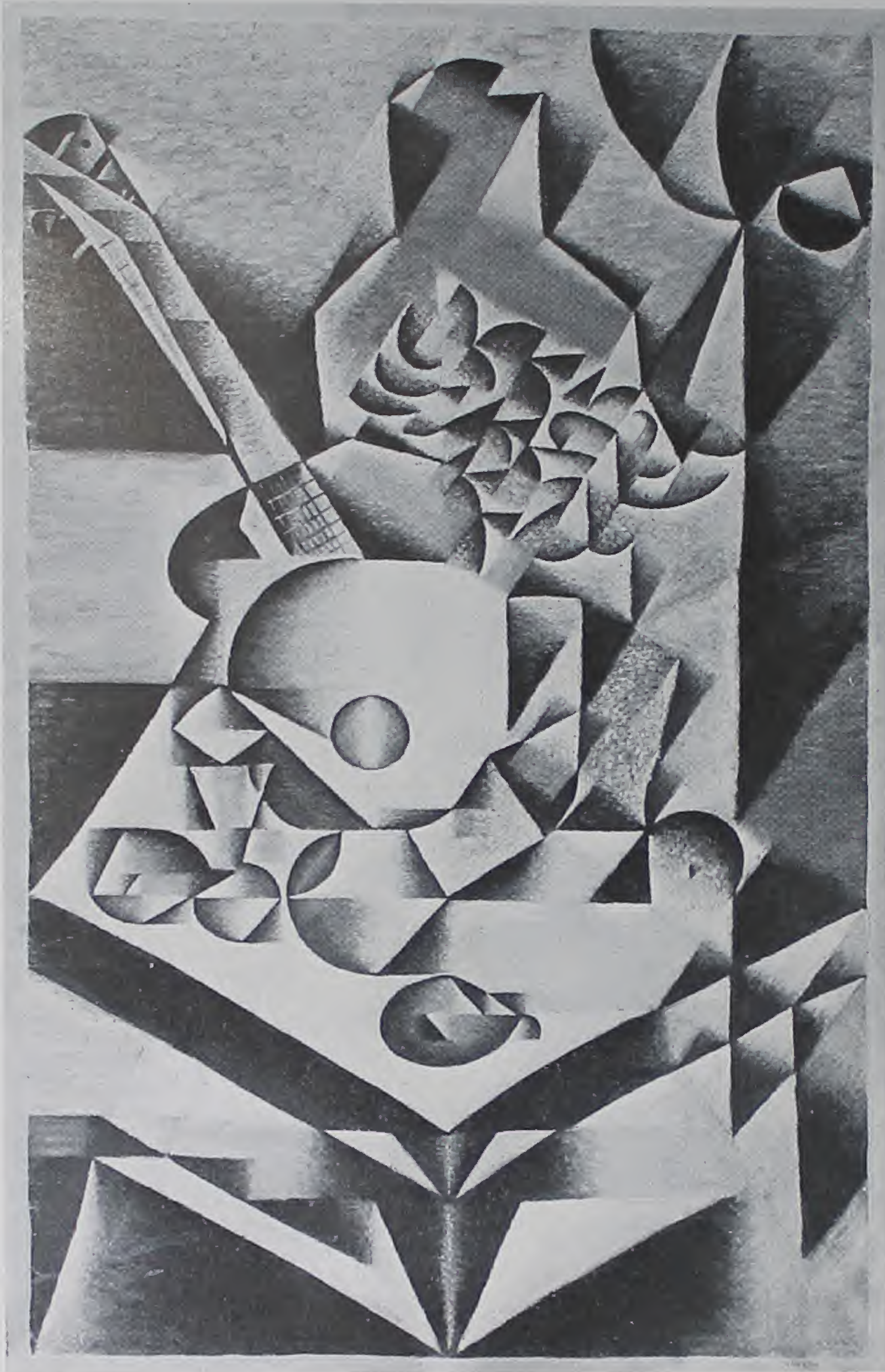
BRAQUE: *Man with a Guitar*. (1911.) Oil, 45 $\frac{3}{4}$ x 31 $\frac{7}{8}$ ". Acquired through the Lillie P. Bliss Bequest.



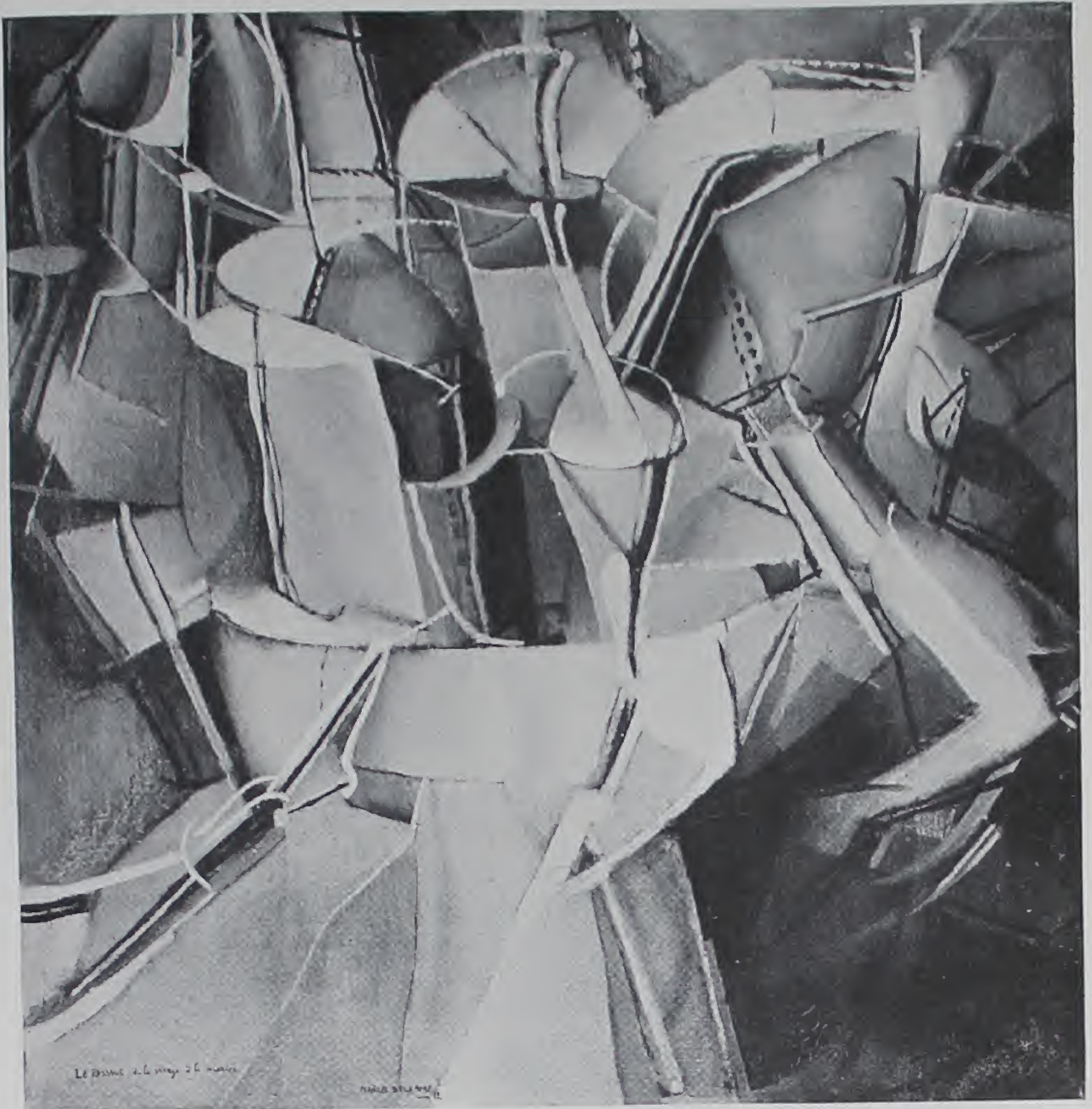
PICASSO: "Ma Jolie." (1911-12.) Oil, 39 $\frac{3}{8}$ x 25 $\frac{3}{4}$ ". Acquired through the Lillie P. Bliss Bequest.



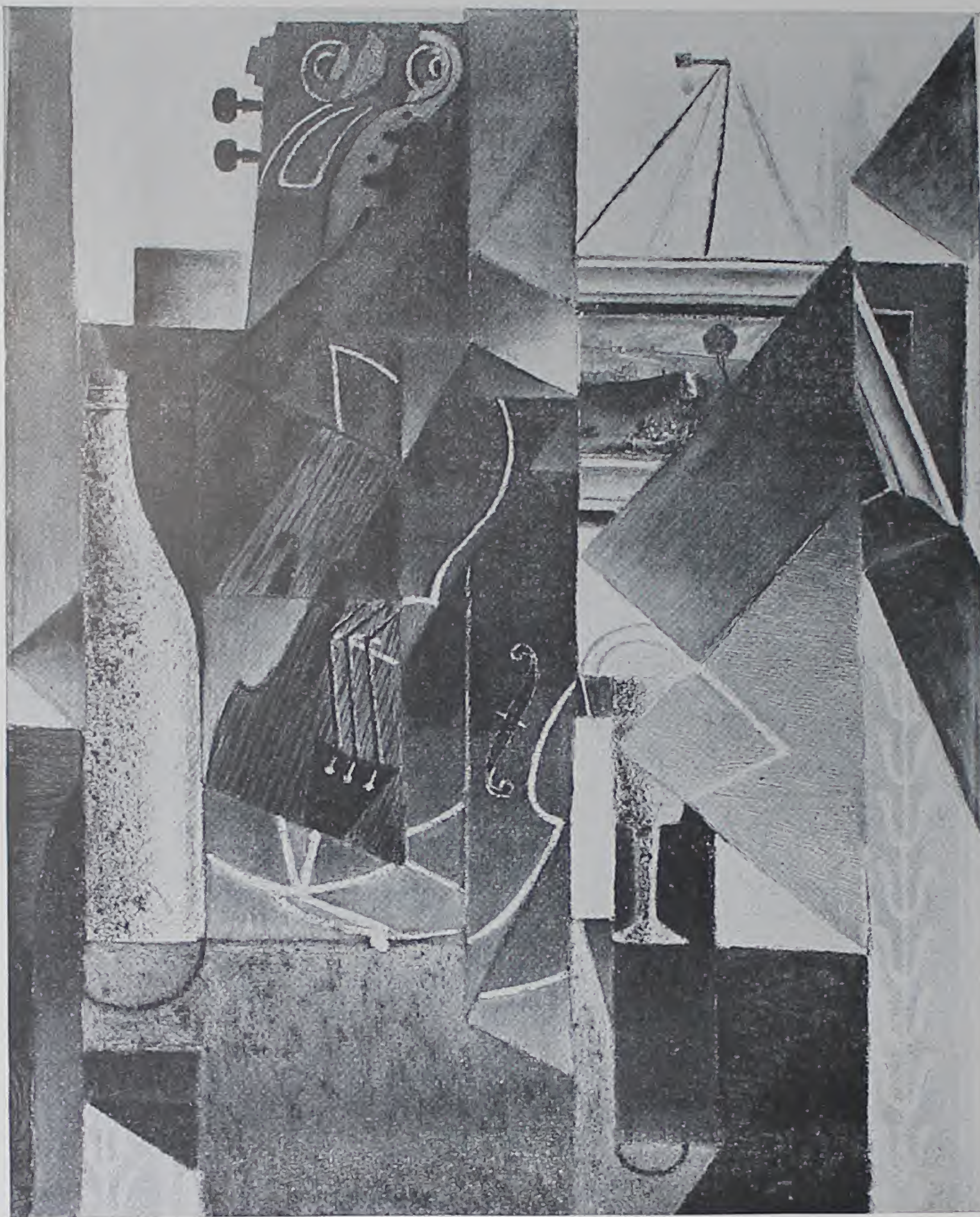
PICASSO: Card Player. (1913-14.) Oil, 42½ x 35¼". Acquired through the Lillie P. Bliss Bequest.



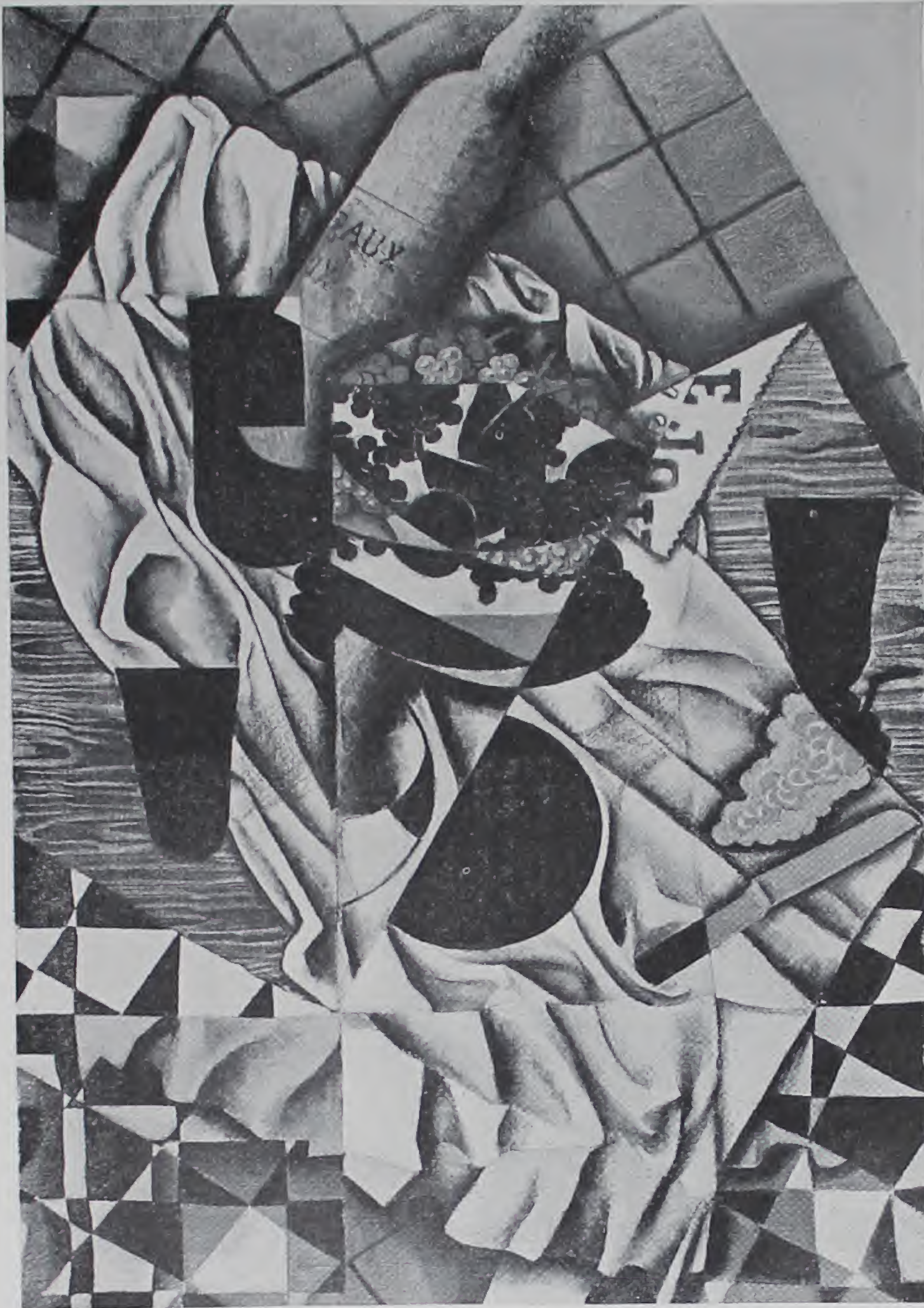
GRIS: Guitar and Flowers. (1912.) Oil, 44 $\frac{1}{8}$ x 27 $\frac{5}{8}$ ". Bequest of Anna Erickson Levene in memory of her husband, Dr. Phoebus Levene.



DUCHAMP: Le Passage de la Vierge à la Mariée. 1912. Oil, 23 $\frac{3}{8}$ x 21 $\frac{1}{4}$ ".

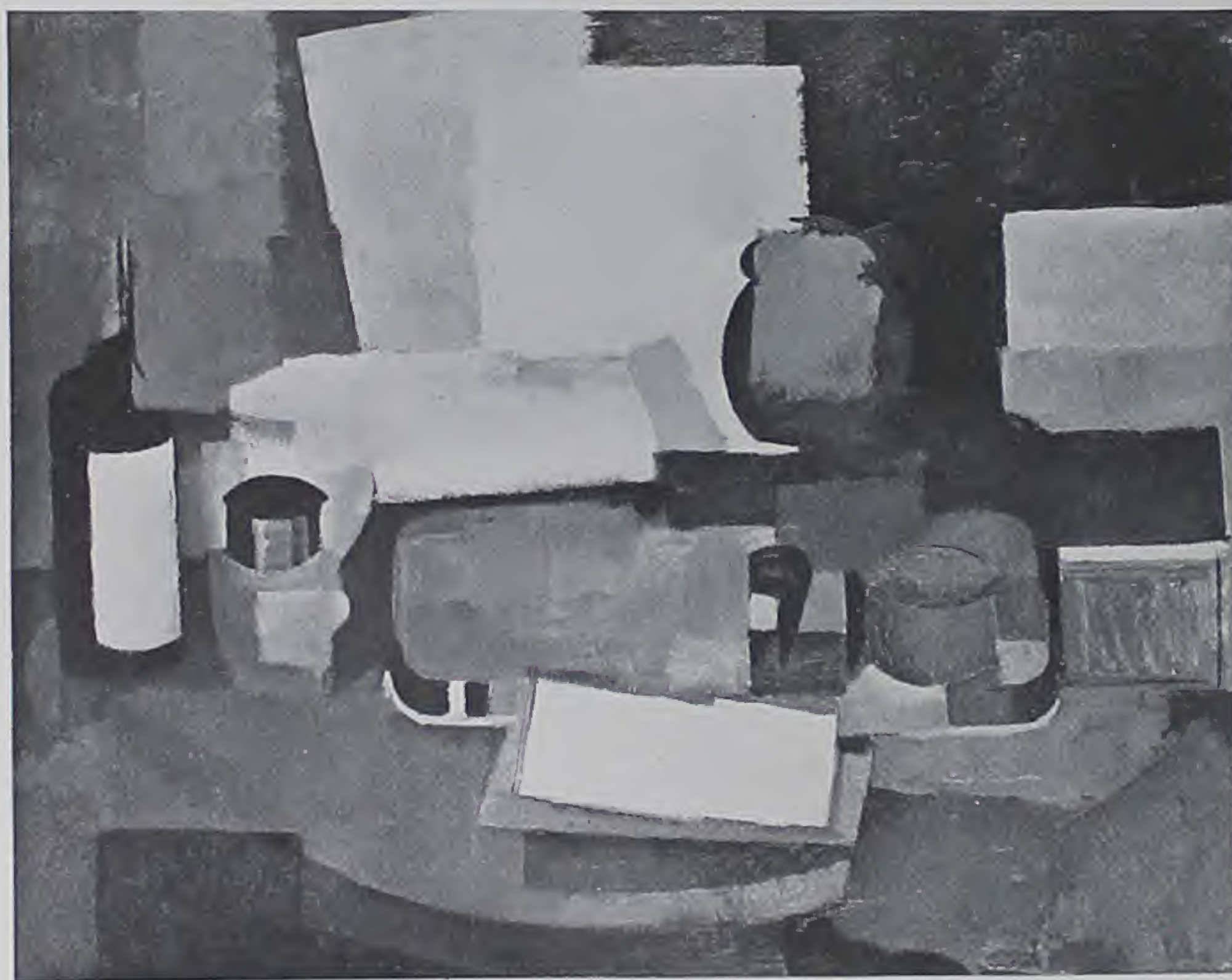


GRIS: Violin and Engraving. 1913. Oil and pasted paper, 25 $\frac{5}{8}$ x 19 $\frac{5}{8}$ ". Bequest of Anna Erickson Levene in memory of her husband, Dr. Phoebus Levene.



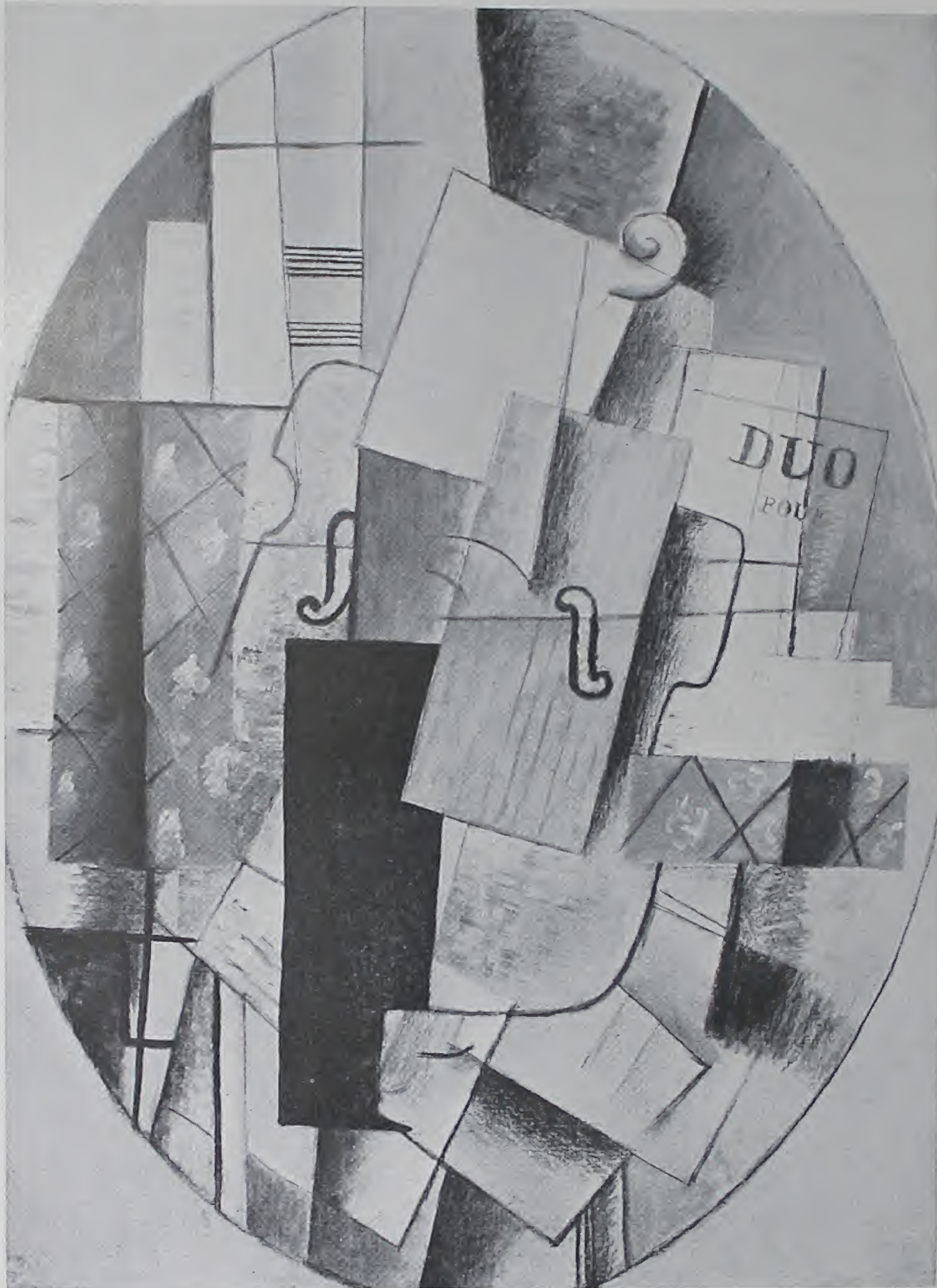
GRIS: Grapes and Wine. 1913. Oil, 36¼ x 23⅝". Bequest of Anna Erickson Levene in memory of her husband, Dr. Phoebus Levene.

LA FRESNAYE: Still Life. (c. 1914.) Oil, 28 $\frac{5}{8}$ x 36 $\frac{1}{8}$ ". Gift of Mrs. John D. Rockefeller, Jr.





LA FRESNAYE: Conquest of the Air. 1913. Oil, 91½ x 77". Mrs. Simon Guggenheim Fund.



BRAQUE: Oval Still Life. (1914.) Oil, 36 $\frac{3}{8}$ x 25 $\frac{3}{4}$ ". Gift of the Advisory Committee.

PICASSO: Man with a Hat. (1913.) Pasted paper, charcoal and ink, 24½ x 18⅝".

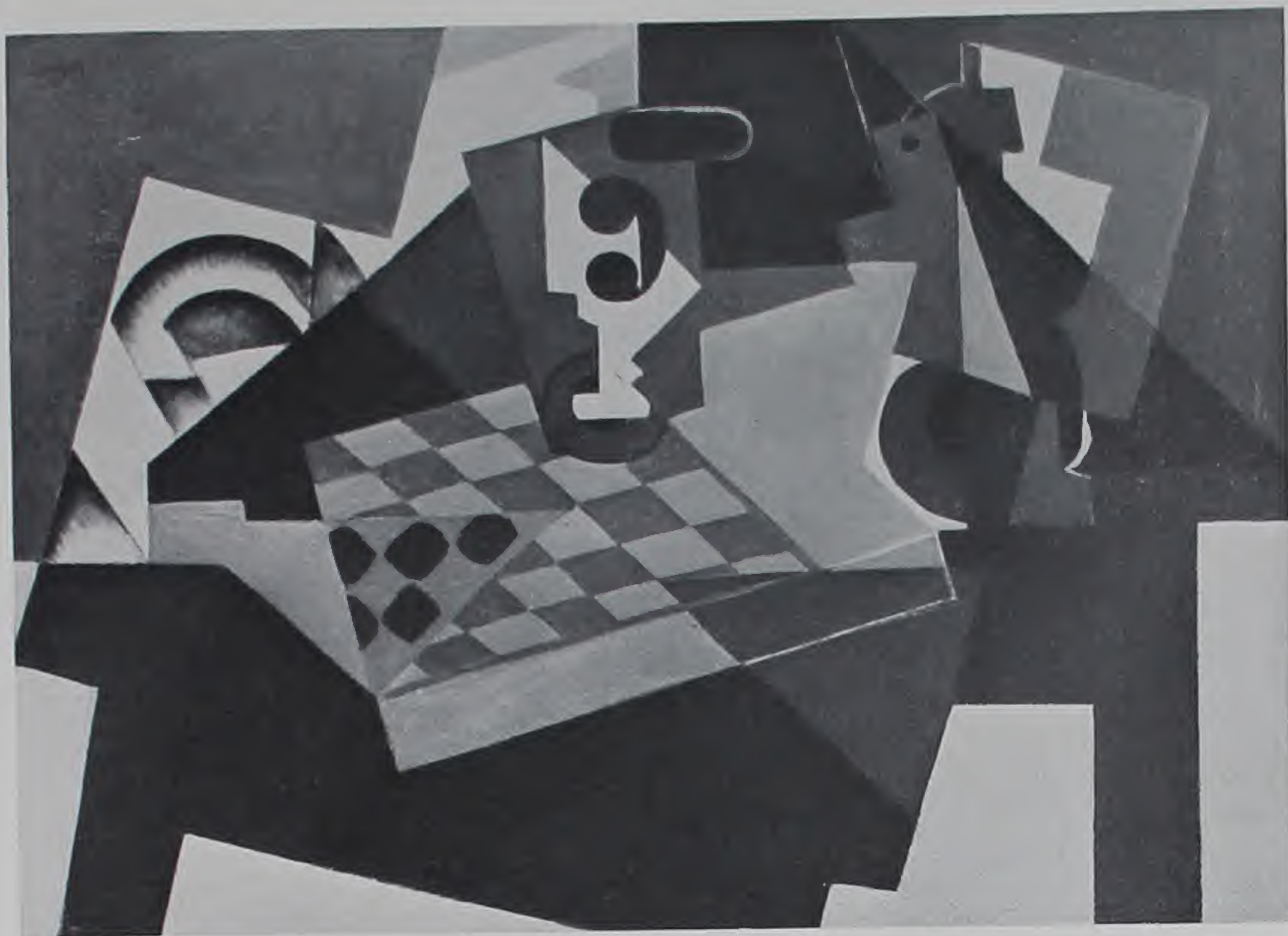


below: **PICASSO: Green Still Life.** 1914. Oil, 23½ x 31¼". Lillie P. Bliss Collection.

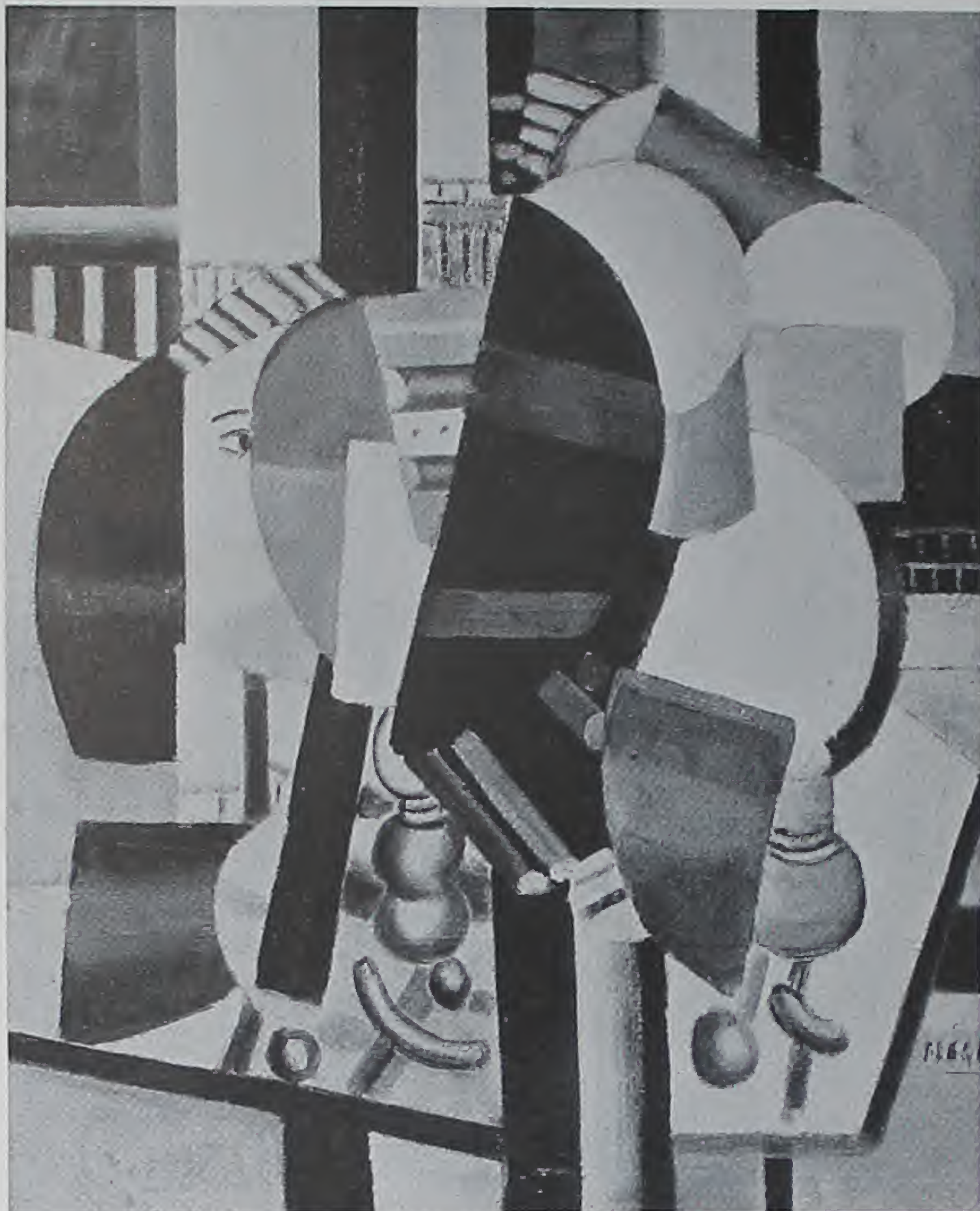




GRIS: Fruit Dish, Glass and Newspaper.
1916. Oil, 21 $\frac{5}{8}$ x 15".

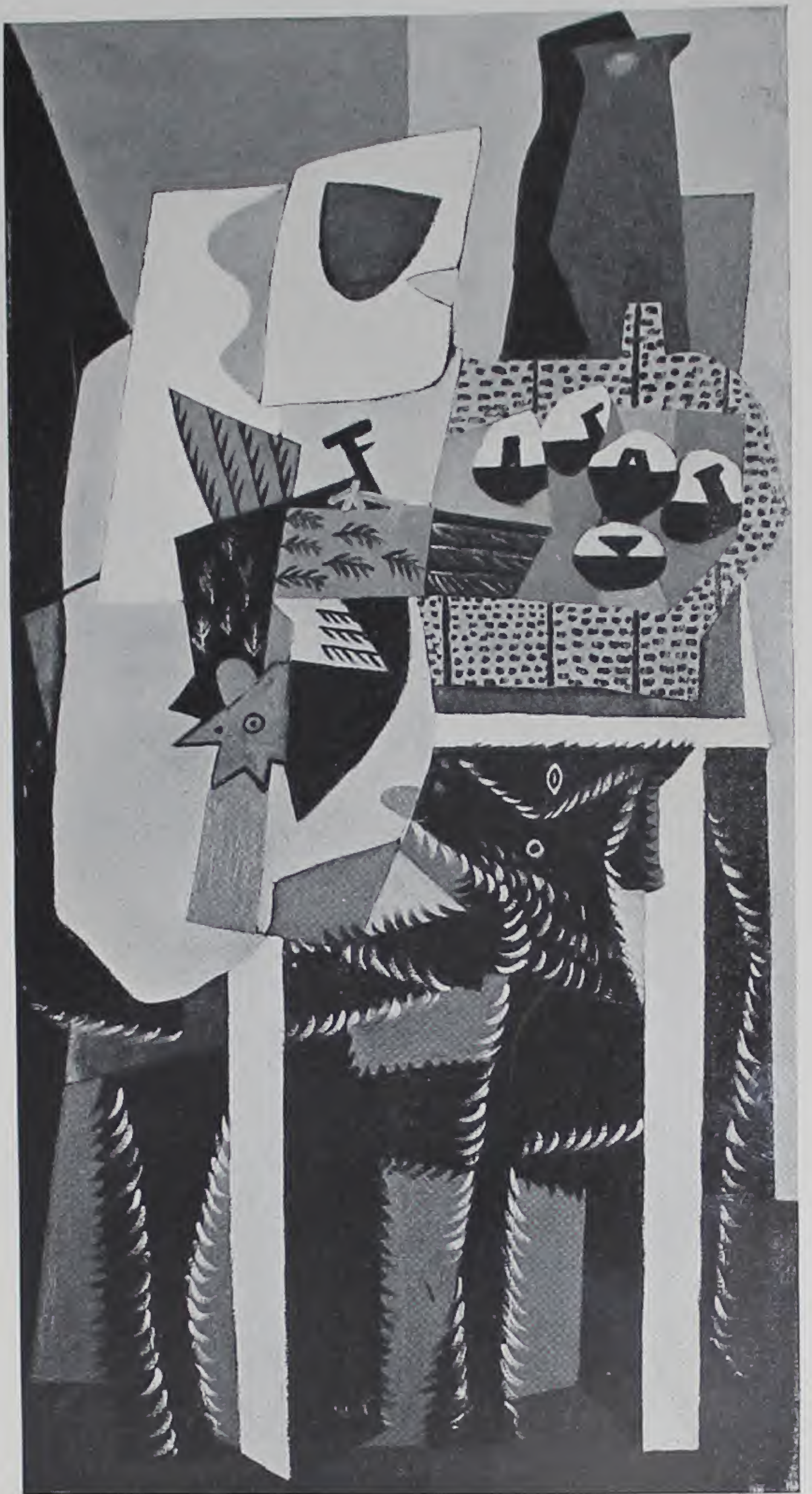


GRIS: The Chessboard. 1917. Oil, 28 $\frac{3}{4}$ x 39 $\frac{3}{8}$ ".



LÉGER: *Breakfast*. 1920. Oil, 25 x 19½". Gift of the Advisory Committee.

opposite: **PICASSO:** *Dog and Cock*. 1921. Oil, 61 x 30¼". Mrs. Simon Guggenheim Fund.

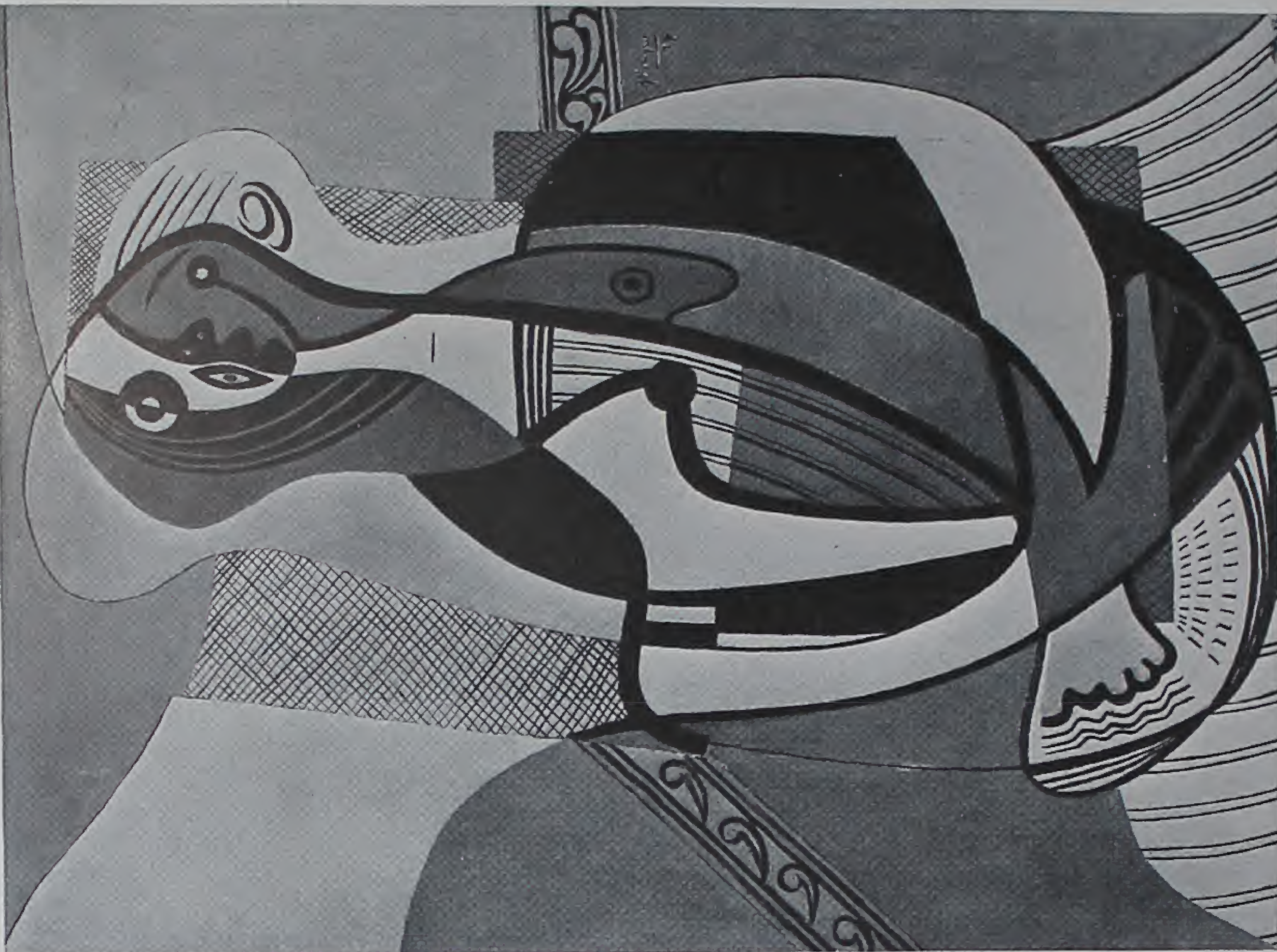




PICASSO: Still Life with a Cake. 1924. Oil, 38½ x 51½". Acquired through the Lillie P. Bliss Bequest.

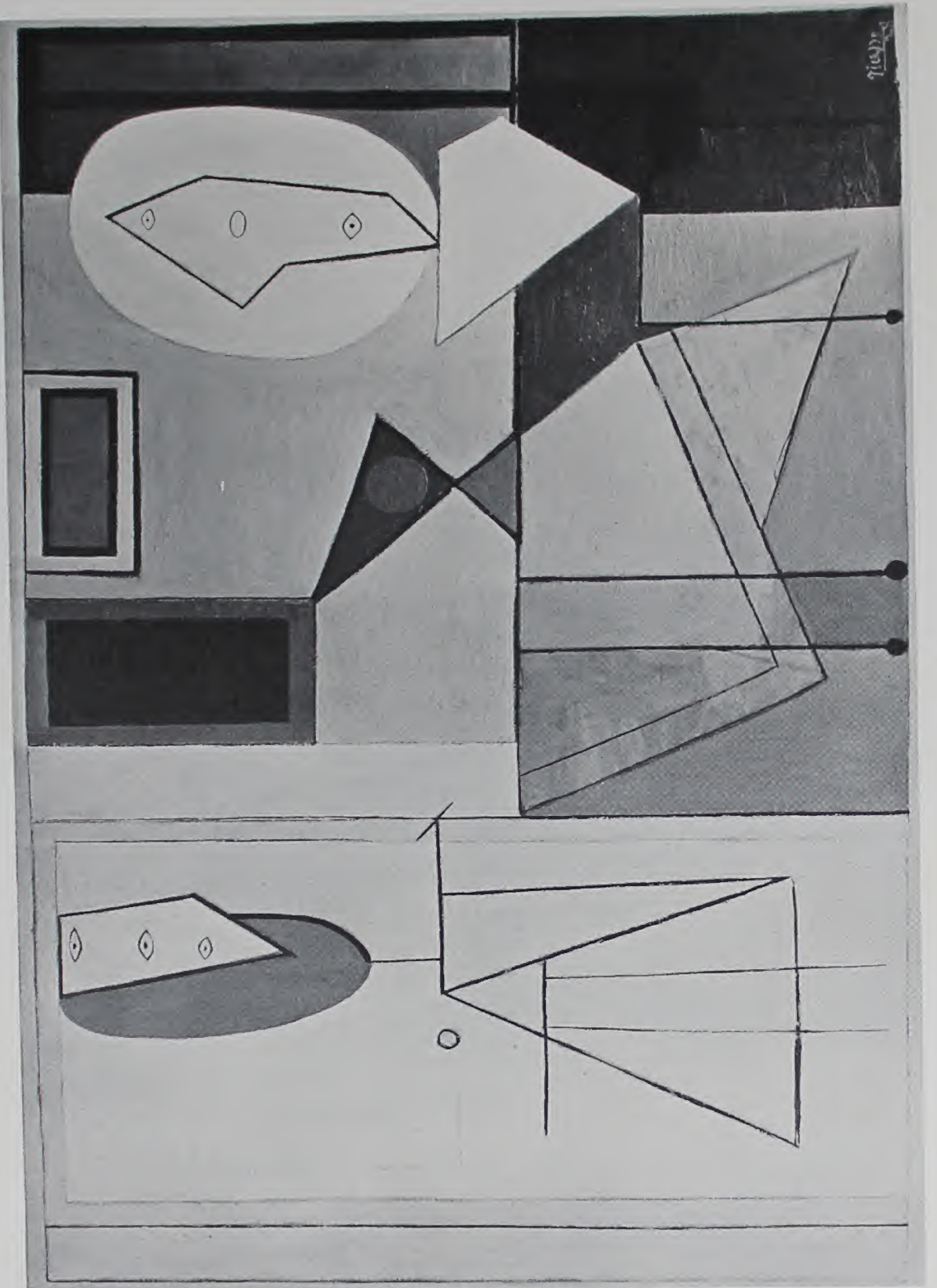
opposite: BRAQUE: The Table. 1928. Oil, 70¾ x 28¾". Acquired through the Lillie P. Bliss Bequest.





PICASSO: Seated Woman. 1926-27. Oil, 51½ x 38½".

below: PICASSO: The Studio. 1927-28. Oil, 59 x 91". Gift of Walter P. Chrysler, Jr.



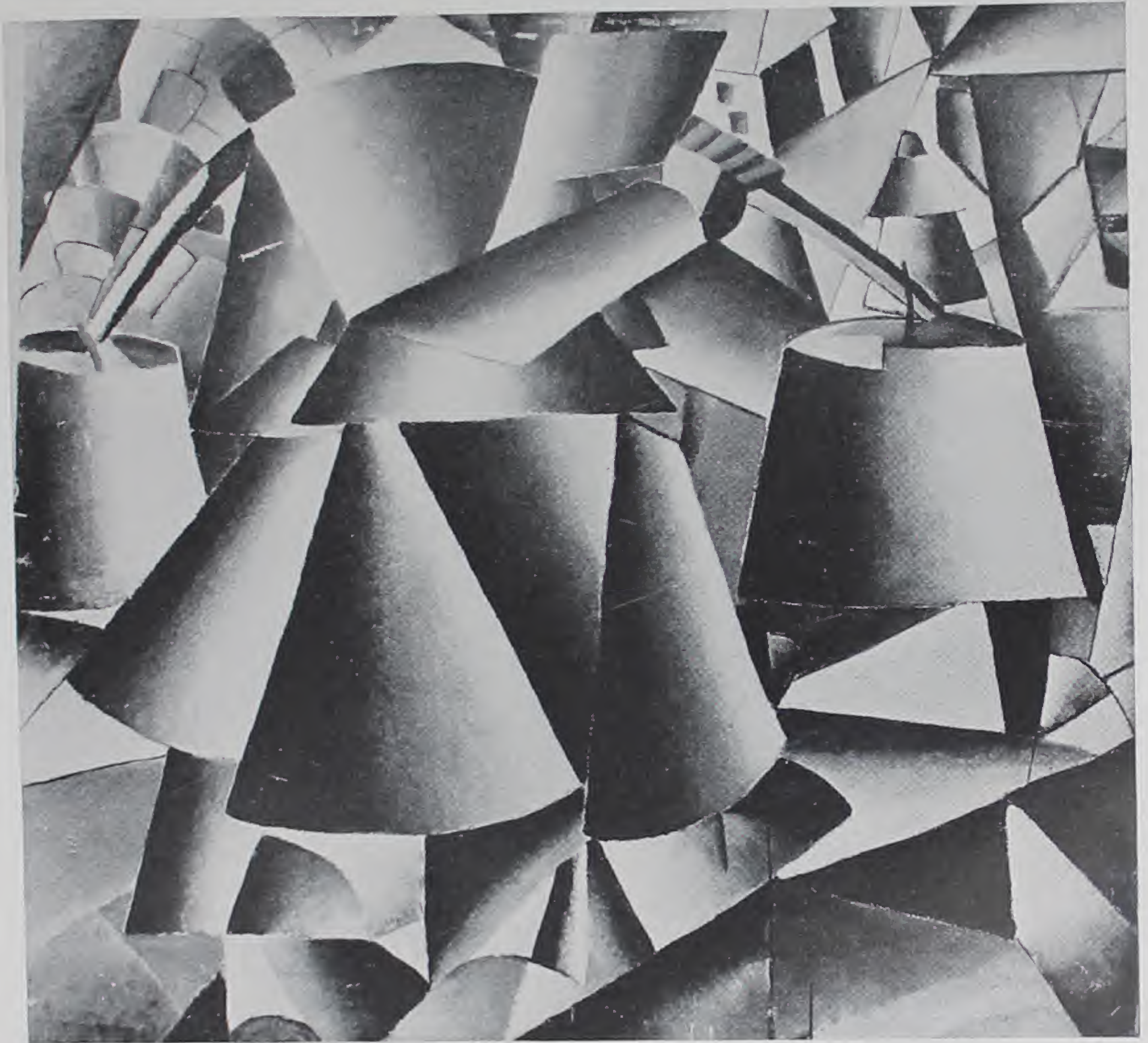


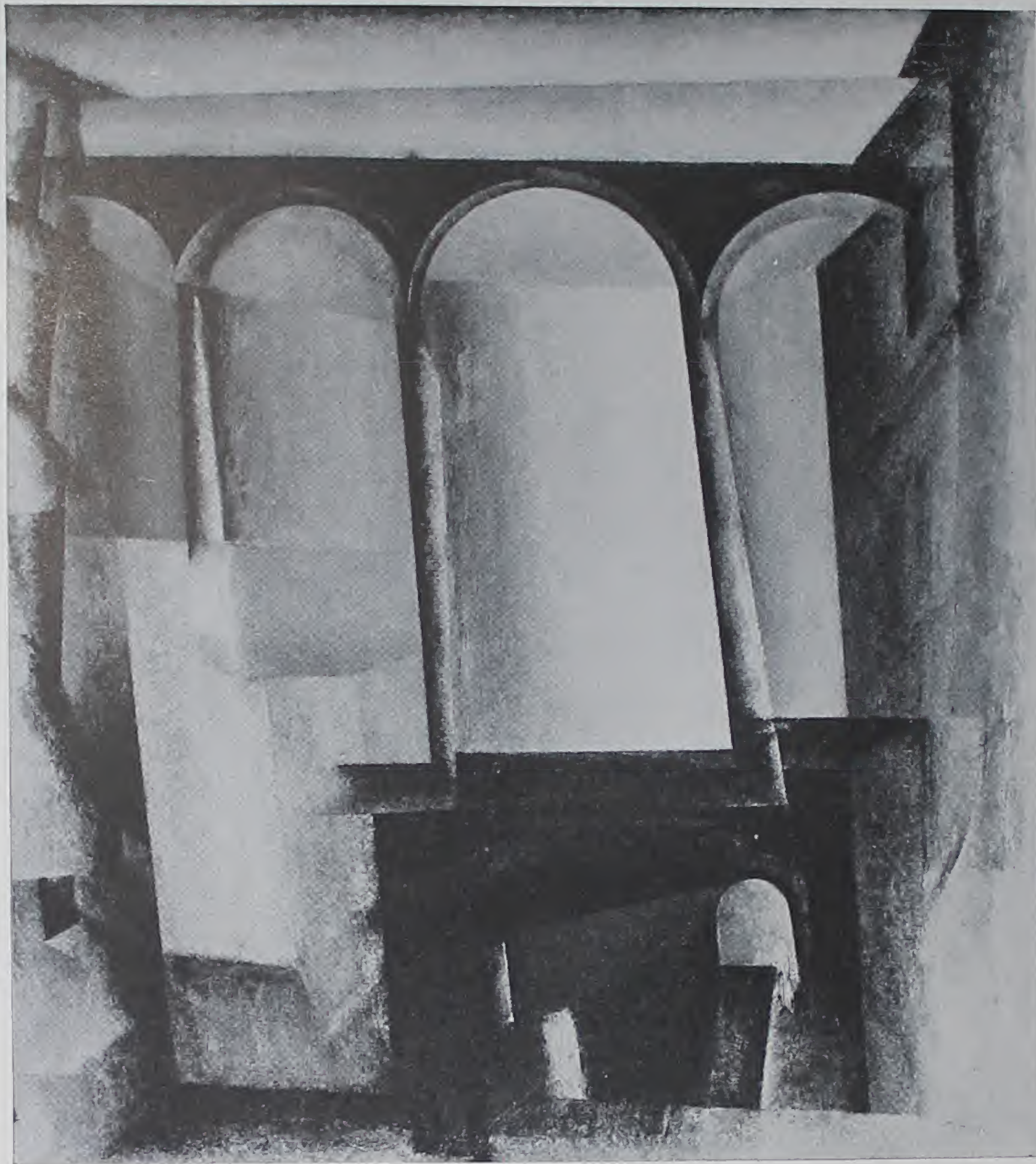
PICASSO: *Girl before a Mirror*. 1932. Oil, 63 $\frac{3}{4}$ x 51 $\frac{1}{4}$ ". Gift of Mrs. Simon Guggenheim.

7. The spread of cubism

Cubism spread rapidly throughout Europe and America in the years just before World War I. Weber returned to New York, Malevich to Moscow, Feininger (an American) to Berlin, each bringing his own version of the new movement with him. Later, in the United States, Stella, Demuth and Spencer practiced a simplified cubism and Marin (page 71) among many others came strongly under its influence.

MALEVICH: Woman with Water Pails: Dynamic Arrangement. 1912. Oil, $31\frac{5}{8} \times 31\frac{5}{8}$ ".



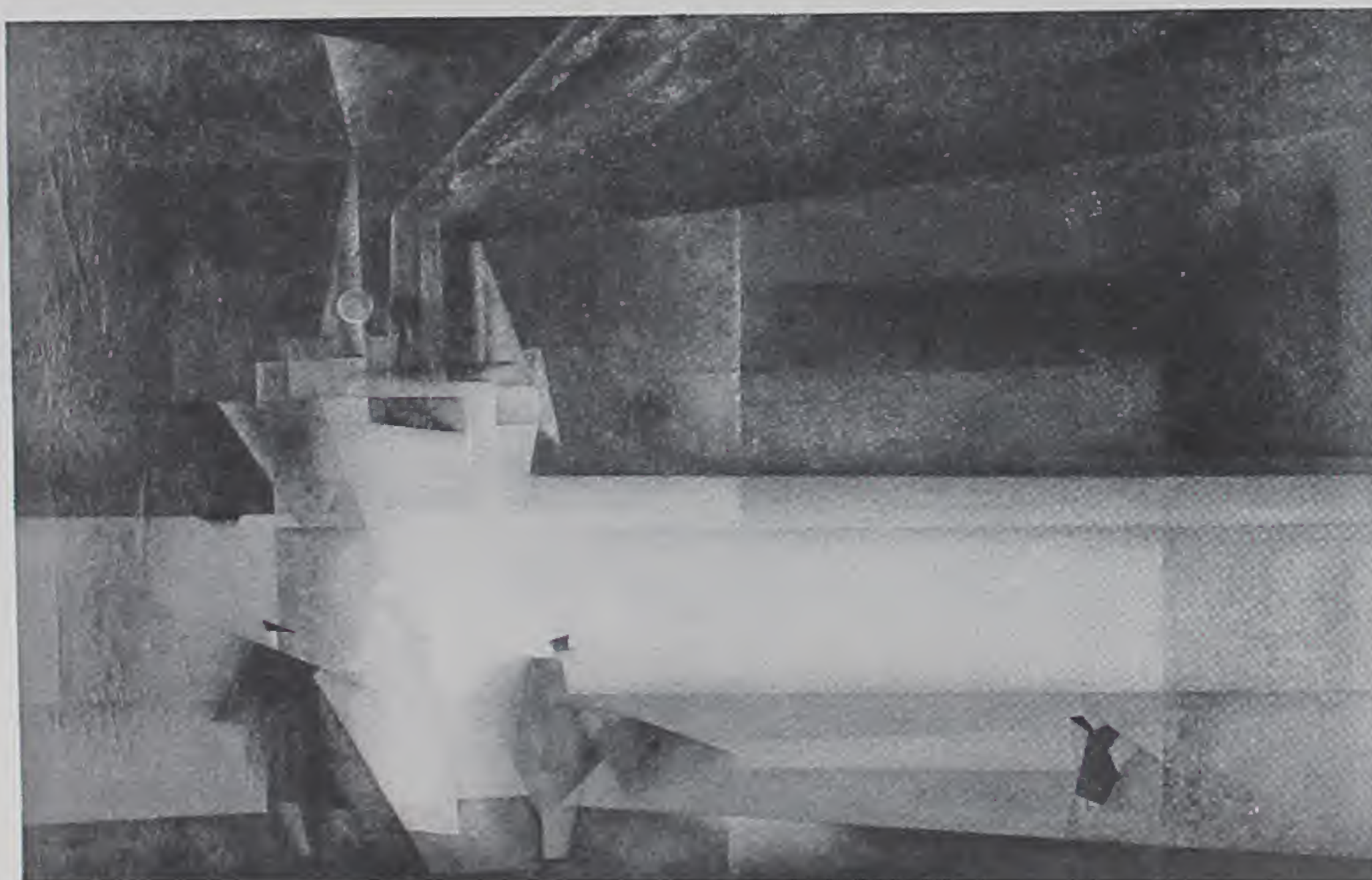


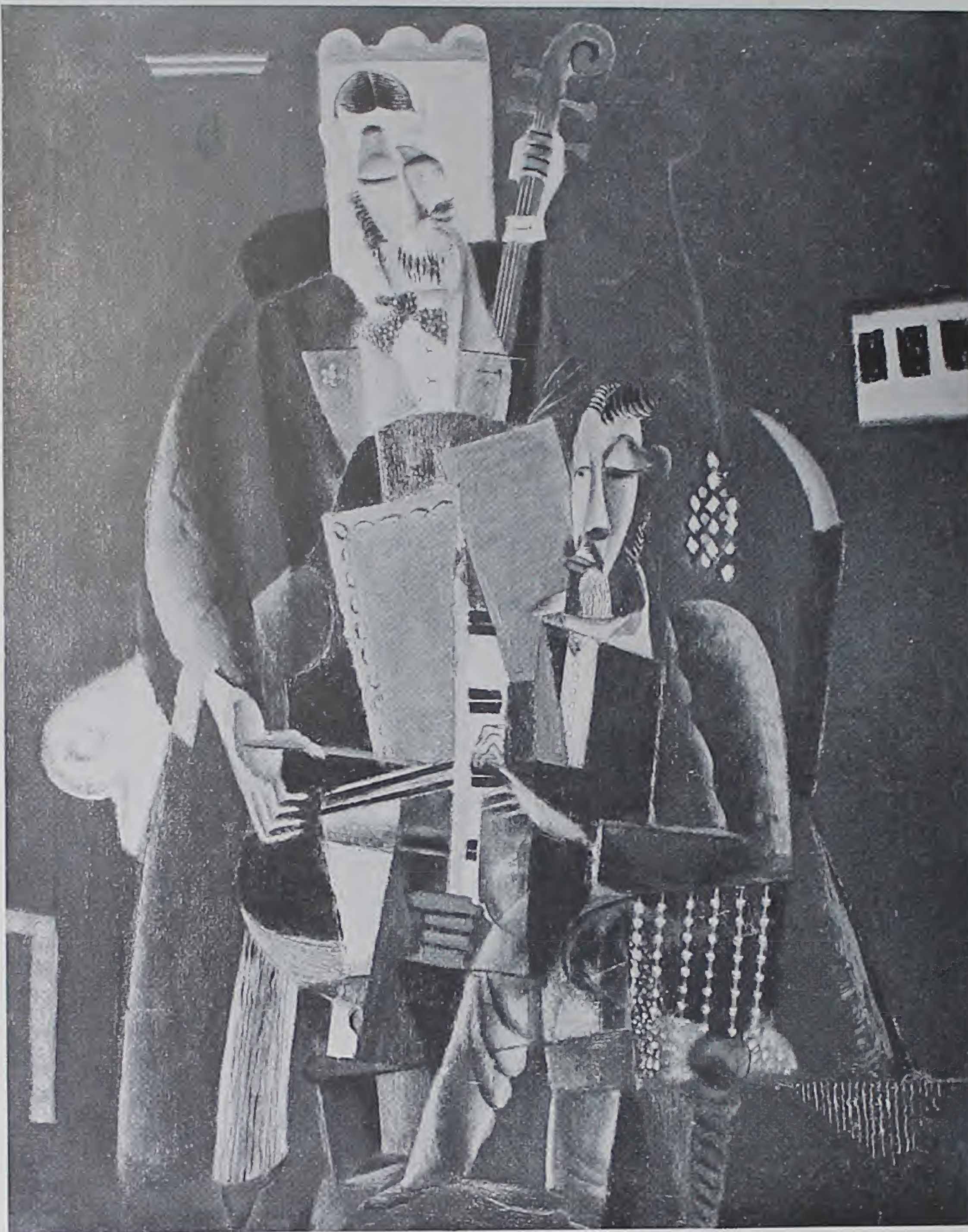
FEININGER: Viaduct. 1920. Oil, 39 $\frac{3}{4}$ x 33 $\frac{3}{4}$ ". Acquired through the Lillie P. Bliss Bequest.

DEMUTH: Stairs, Provincetown. 1920. Watercolor, 23½ x 19½".
Gift of Mrs. John D. Rockefeller, Jr.

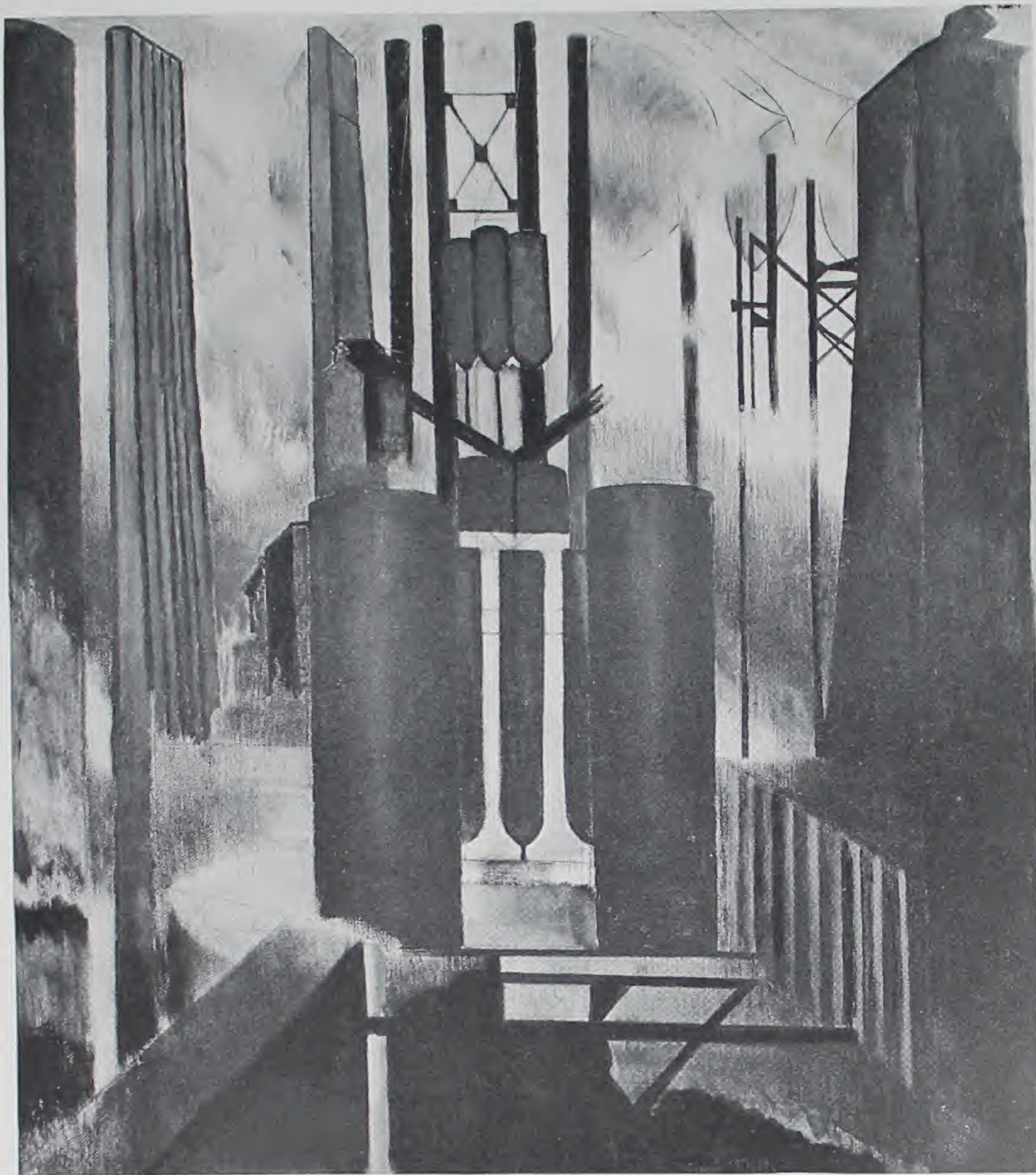


FEININGER: The Steamer "Odin," II. 1927. Oil, 26½ x 39½". Acquired through the Lillie P. Bliss Bequest.

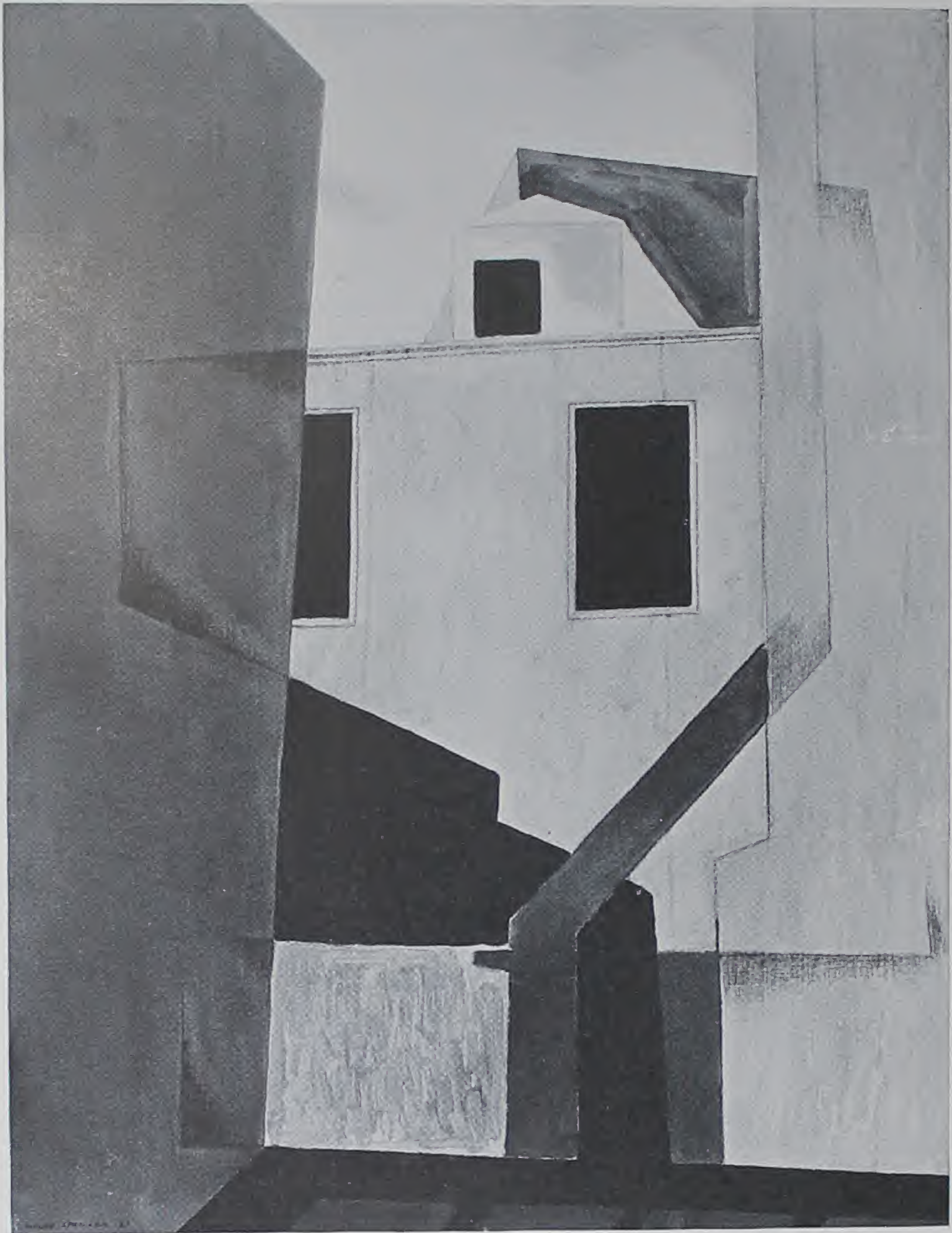




WEBER: *The Two Musicians*. (1917.) Oil, 40 $\frac{1}{8}$ x 30 $\frac{1}{8}$ ". Acquired through the Richard D. Bixey Bequest.



STELLA: Factories. (1918.) Oil, 56 x 46". Acquired through the Lillie P. Bliss Bequest.



SPENCER, NILES: City Walls. 1921. Oil, 39³/₈ x 28³/₄".

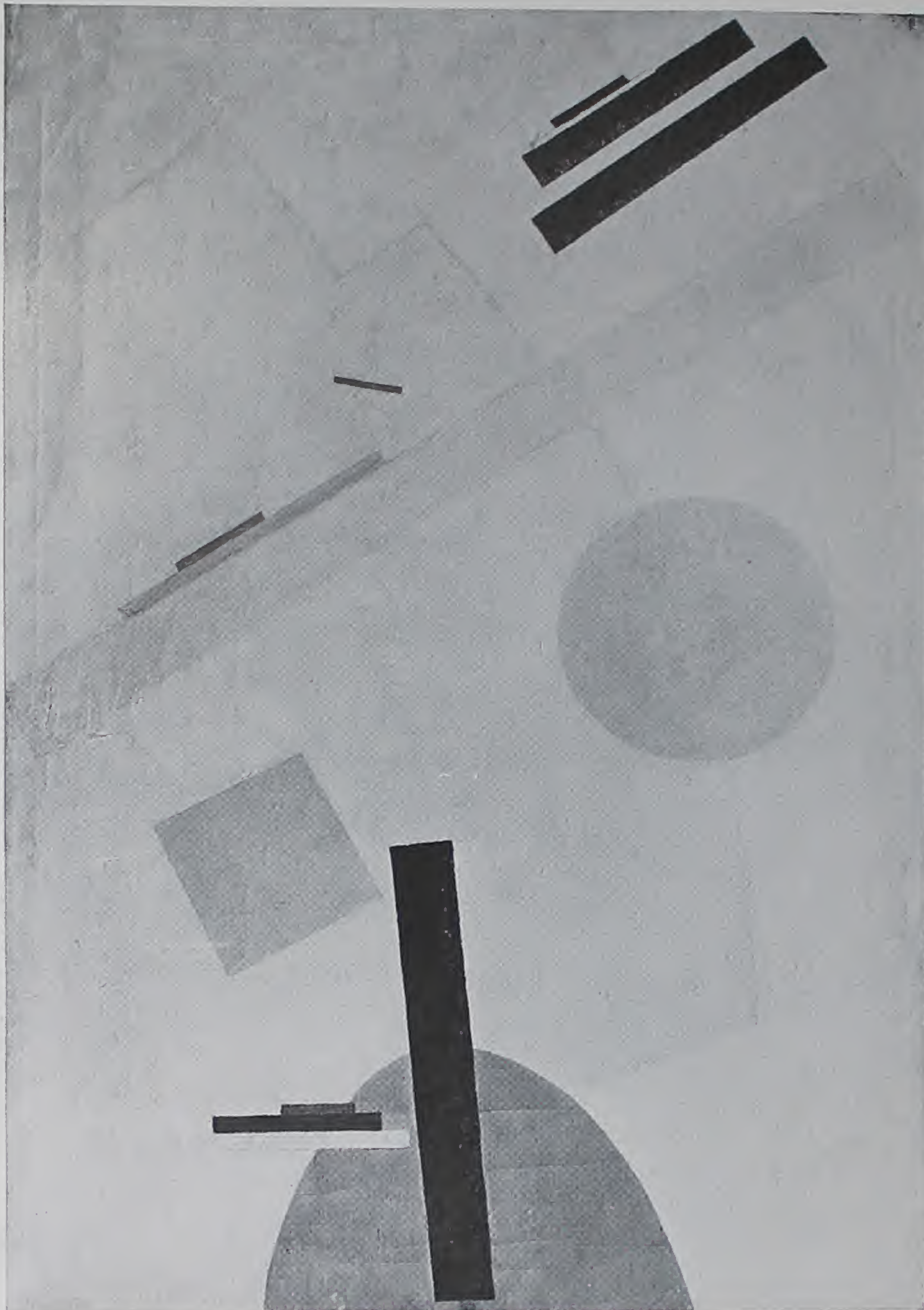
8. Abstract painting: geometric

Malevich in Russia and, a little later, Mondrian and van Doesburg in Holland were the most influential pioneers of the kind of abstract painting which suggests geometry by its straight lines, ellipses and circles. Their work and that of their companions are followed here by the compositions of younger artists who helped renew abstract painting in the 1930's and in some cases continue to practice it today.

right: **MALEVICH: Suprematist Composition.** 1914 (after a pencil drawing of 1913). Oil, 22 $\frac{7}{8}$ x 19".

below: **MALEVICH: Suprematist Composition: White on White.** (1918?) Oil, 31 $\frac{1}{4}$ x 31 $\frac{1}{4}$ ".

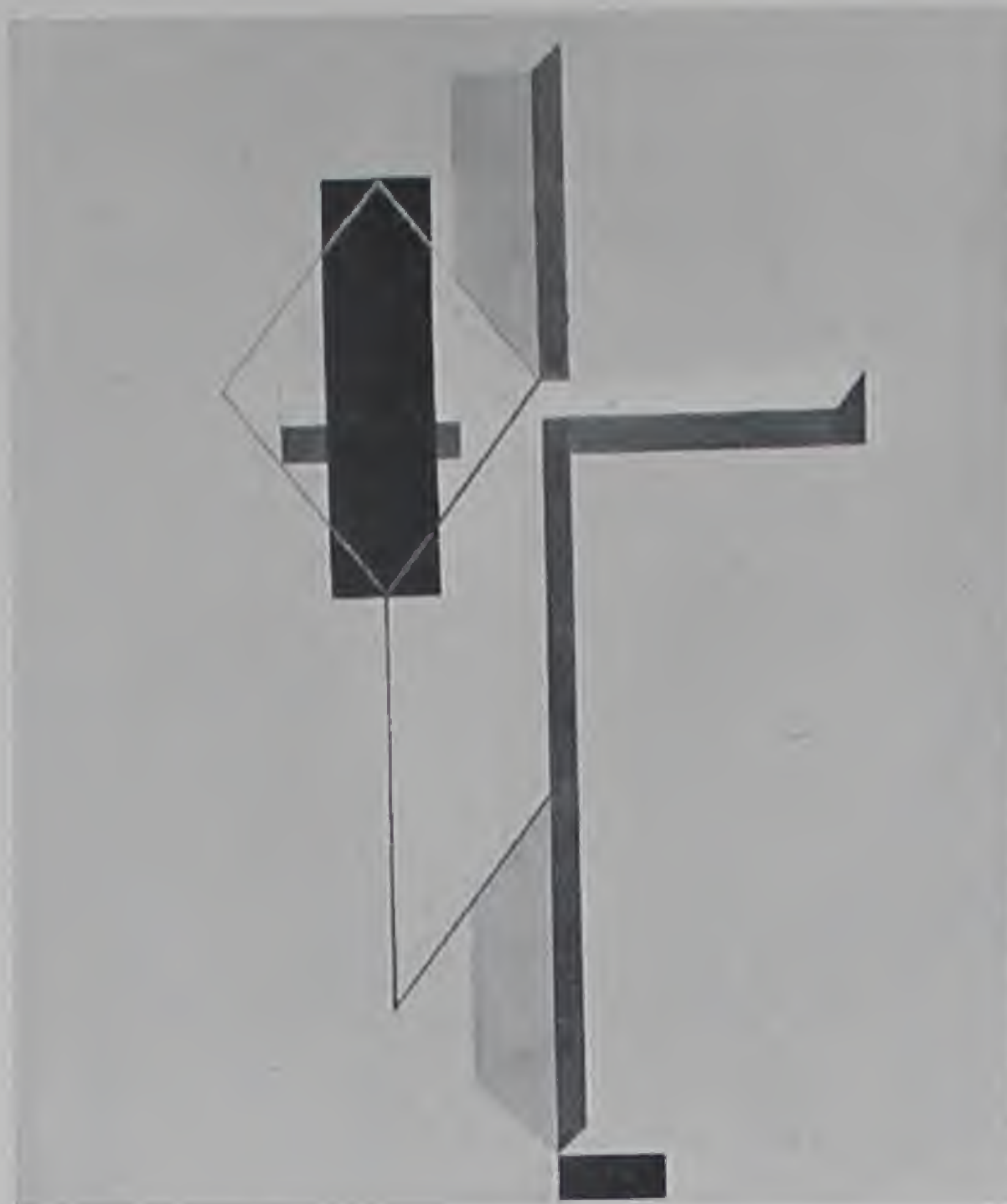




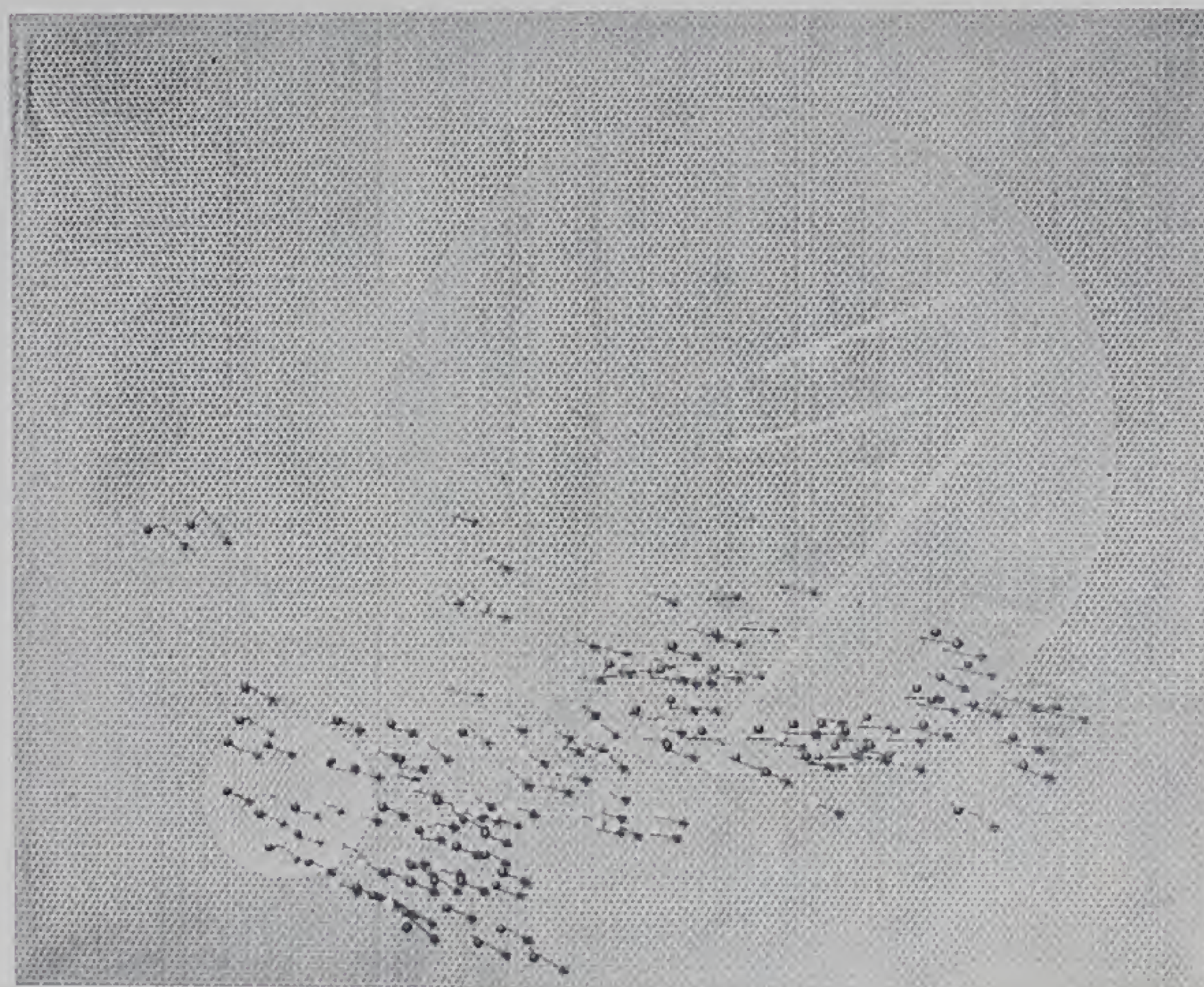
MALEVICH: Suprematist Composition. (1916-17?) Oil, 38½ x 26⅞".



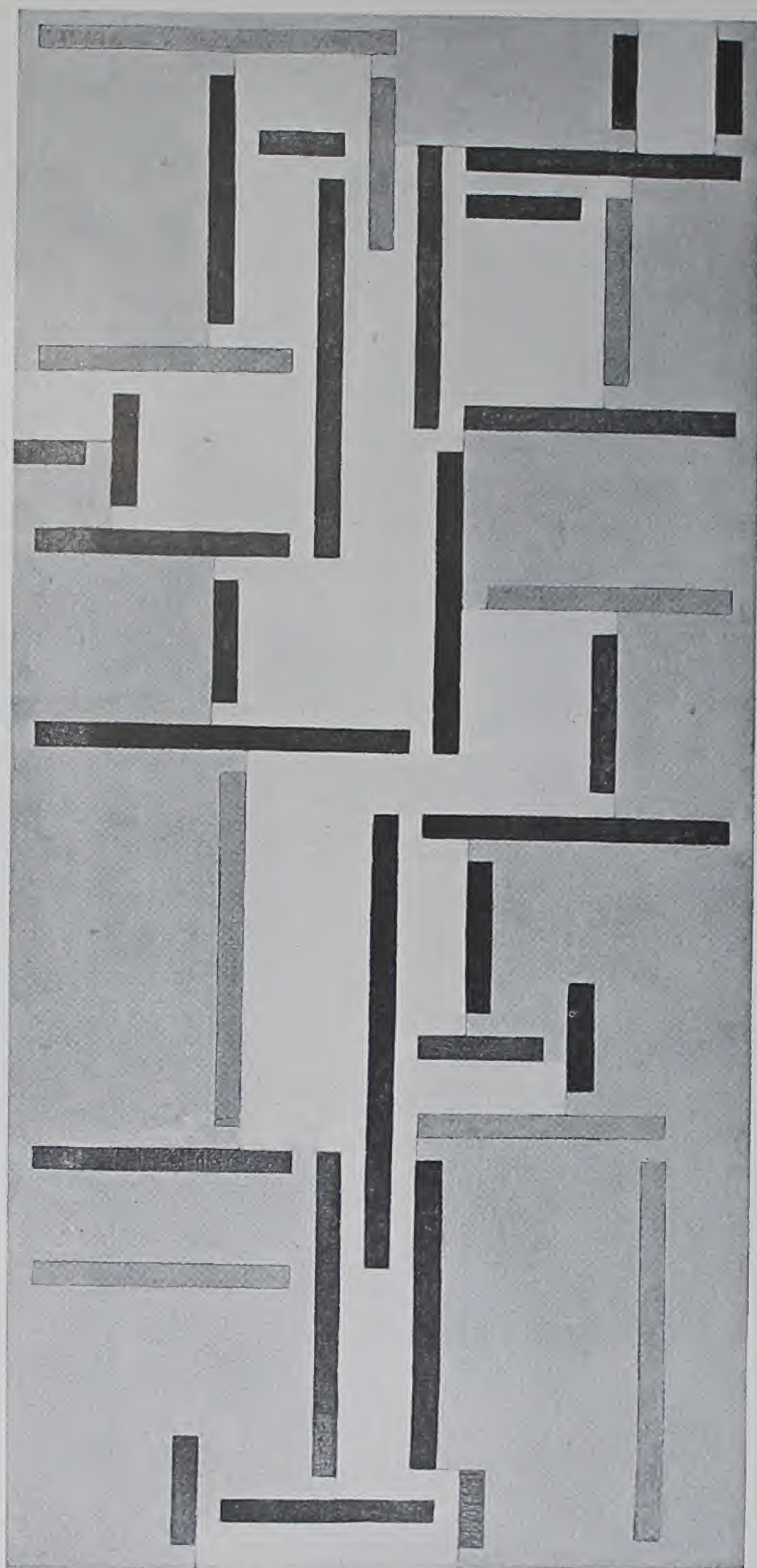
left: **RODCHENKO: Composition.** 1918. Gouache, 13 x 6 $\frac{3}{8}$ ". Gift of the artist.



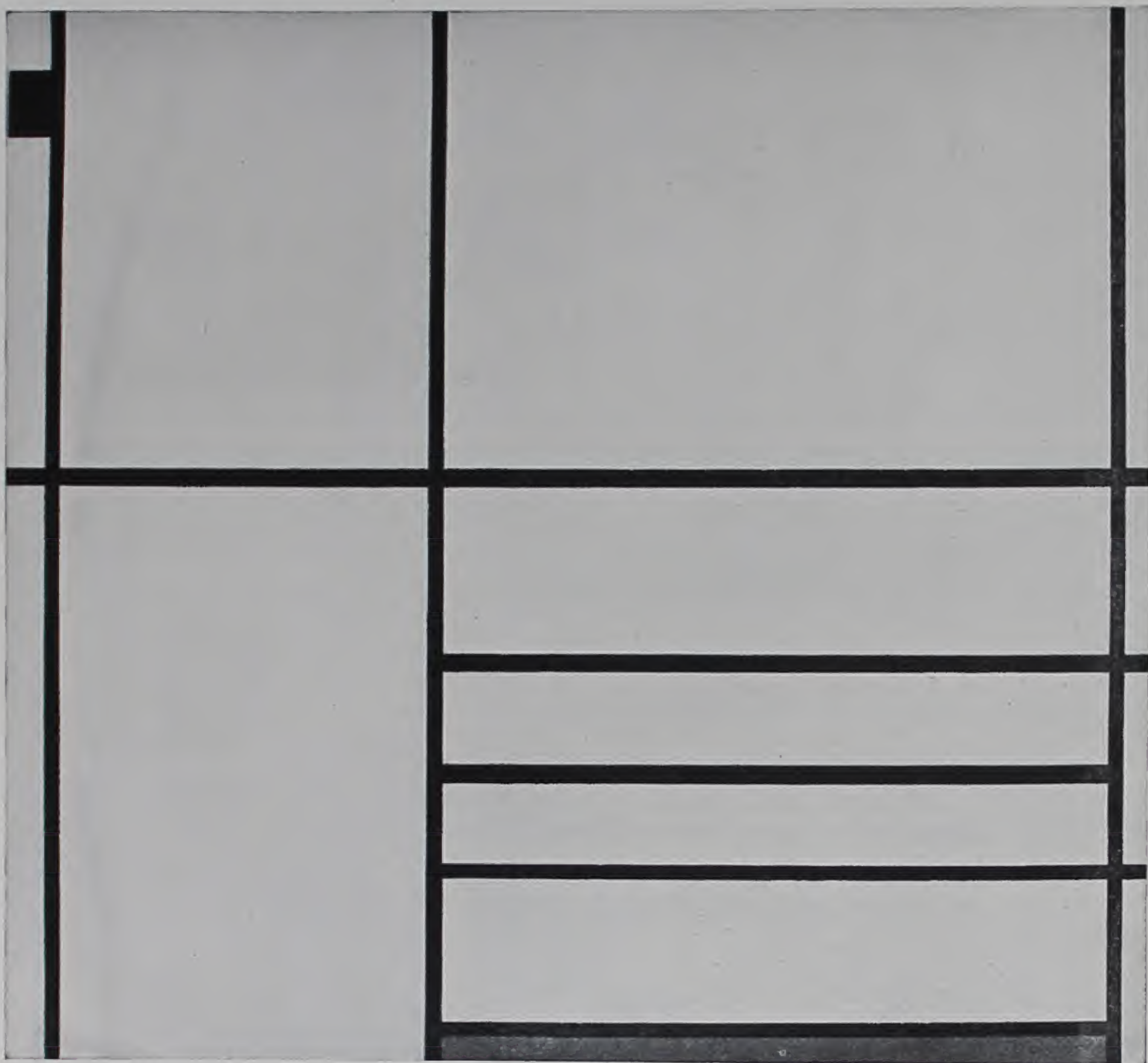
right: **LISSITZKY: Proun Composition.** (c. 1922.) Gouache, 19 $\frac{3}{4}$ x 15 $\frac{3}{4}$ ". Gift of Curt Valentin.



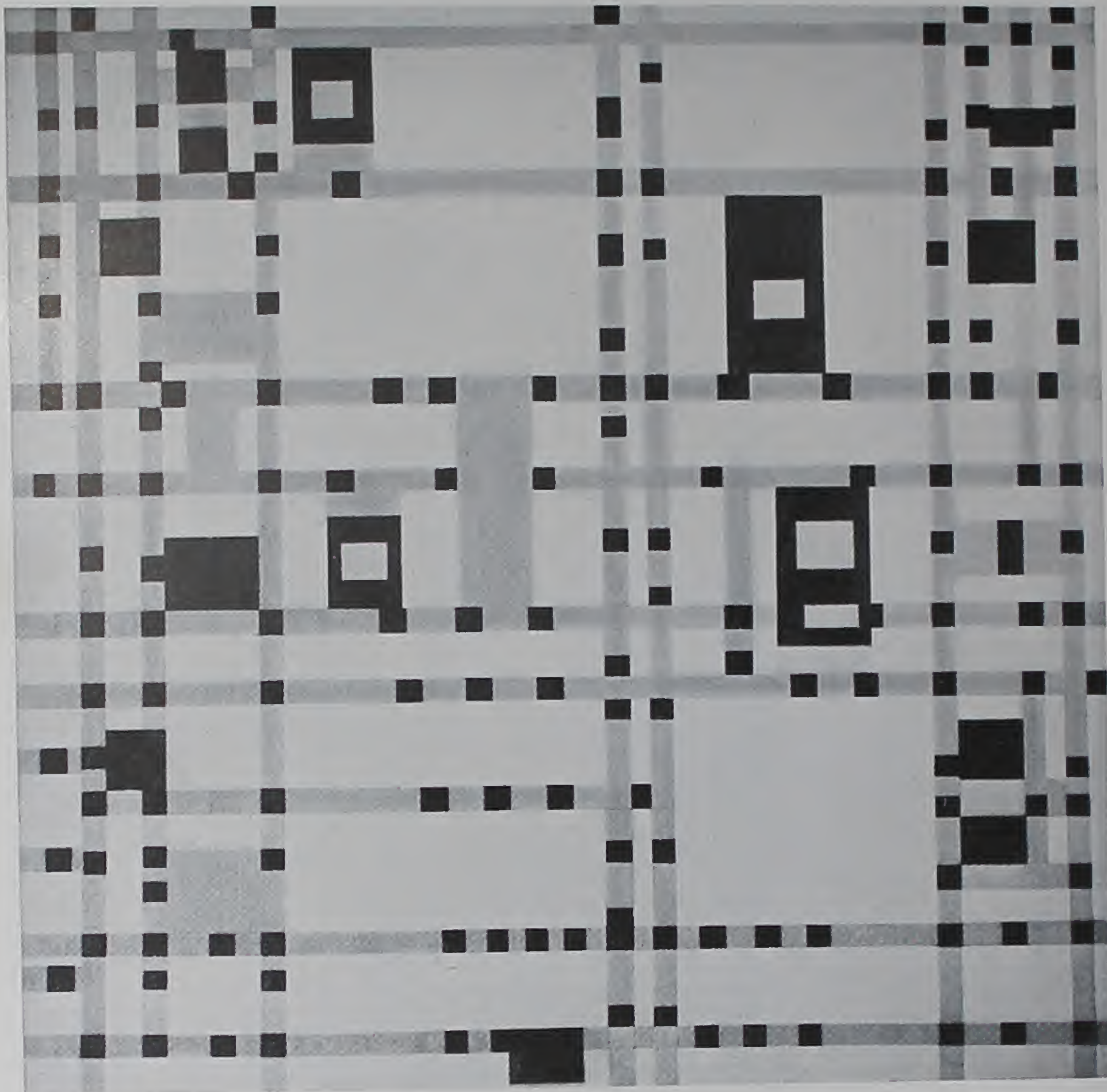
MOHOLY-NAGY: Space Modulator L3. (1936.) Perforated zinc over painting on composition board, with glass-headed pins, 17 x 19".



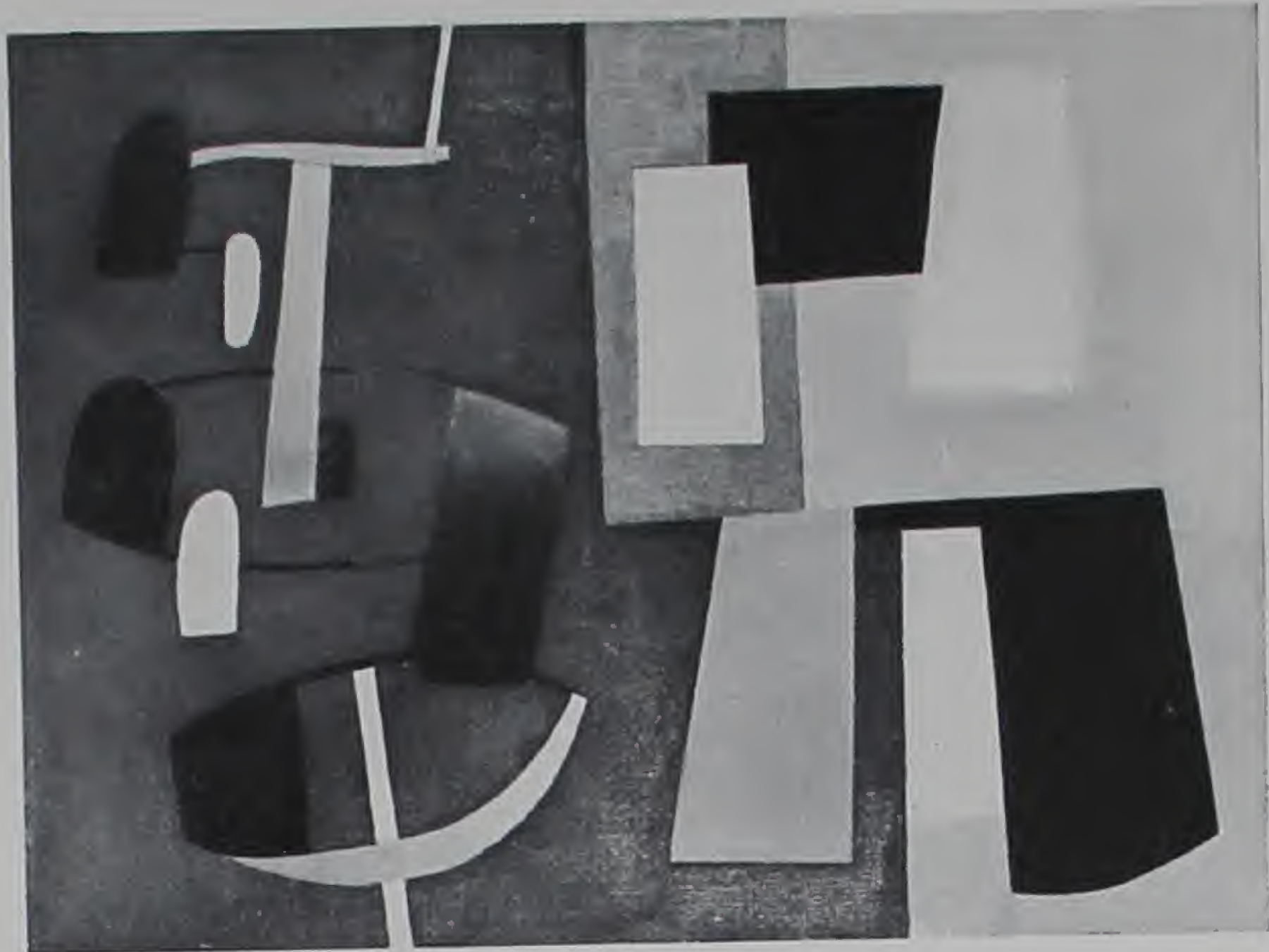
van DOESBURG: Rhythm of a Russian Dance. 1918. Oil, 53½ x 24¼". Acquired through the Lillie P. Bliss Bequest.



MONDRIAN: Composition in White, Black and Red. 1936. Oil, 40¼ x 41". Gift of the Advisory Committee.



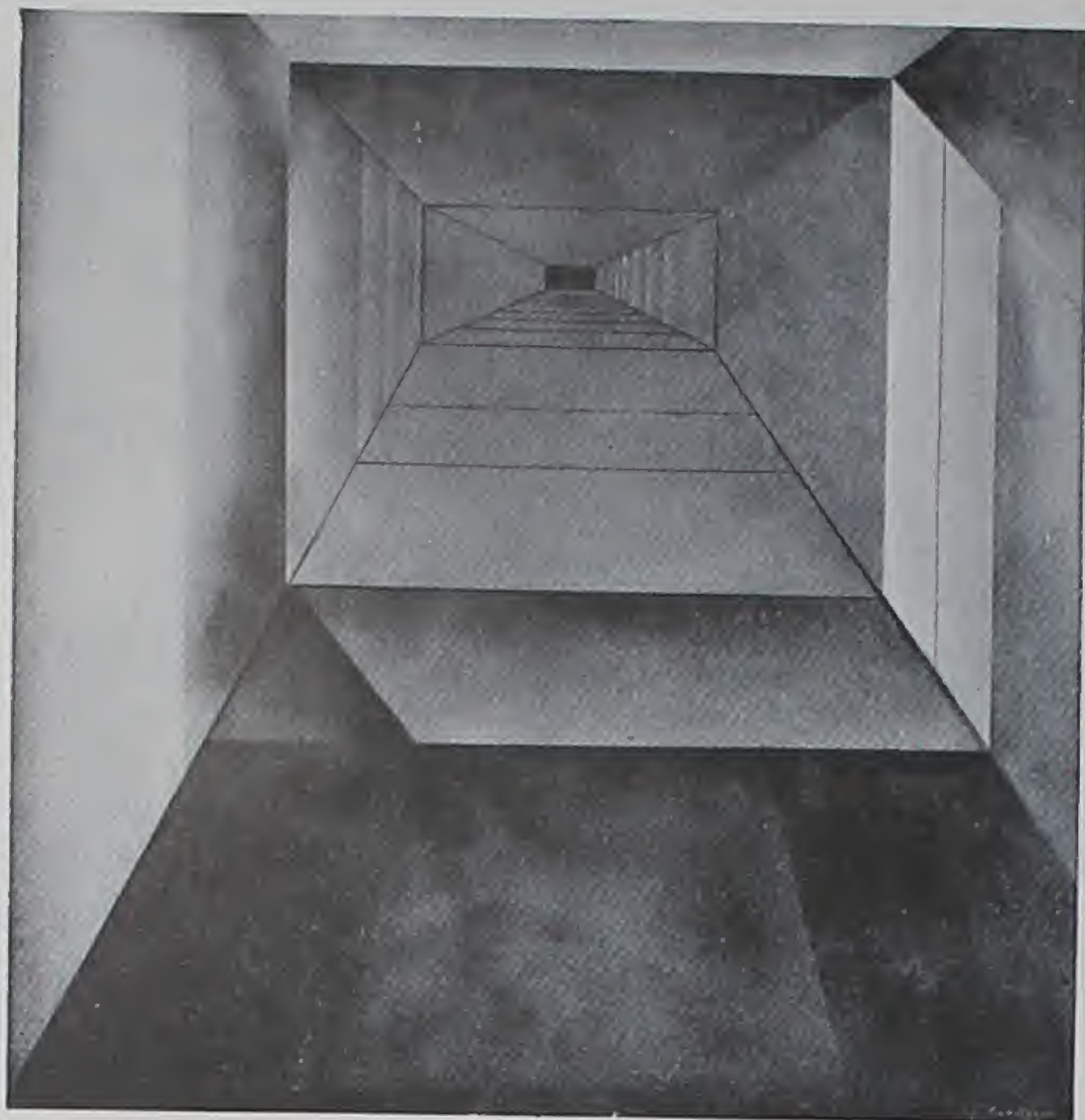
MONDRIAN: Broadway Boogie Woogie. 1942-43. Oil, 50 x 50".



HÉLION: Equilibrium. 1934. Oil, 10 $\frac{3}{4}$ x 13 $\frac{3}{4}$ ". Acquired through the Lillie P. Bliss Bequest.

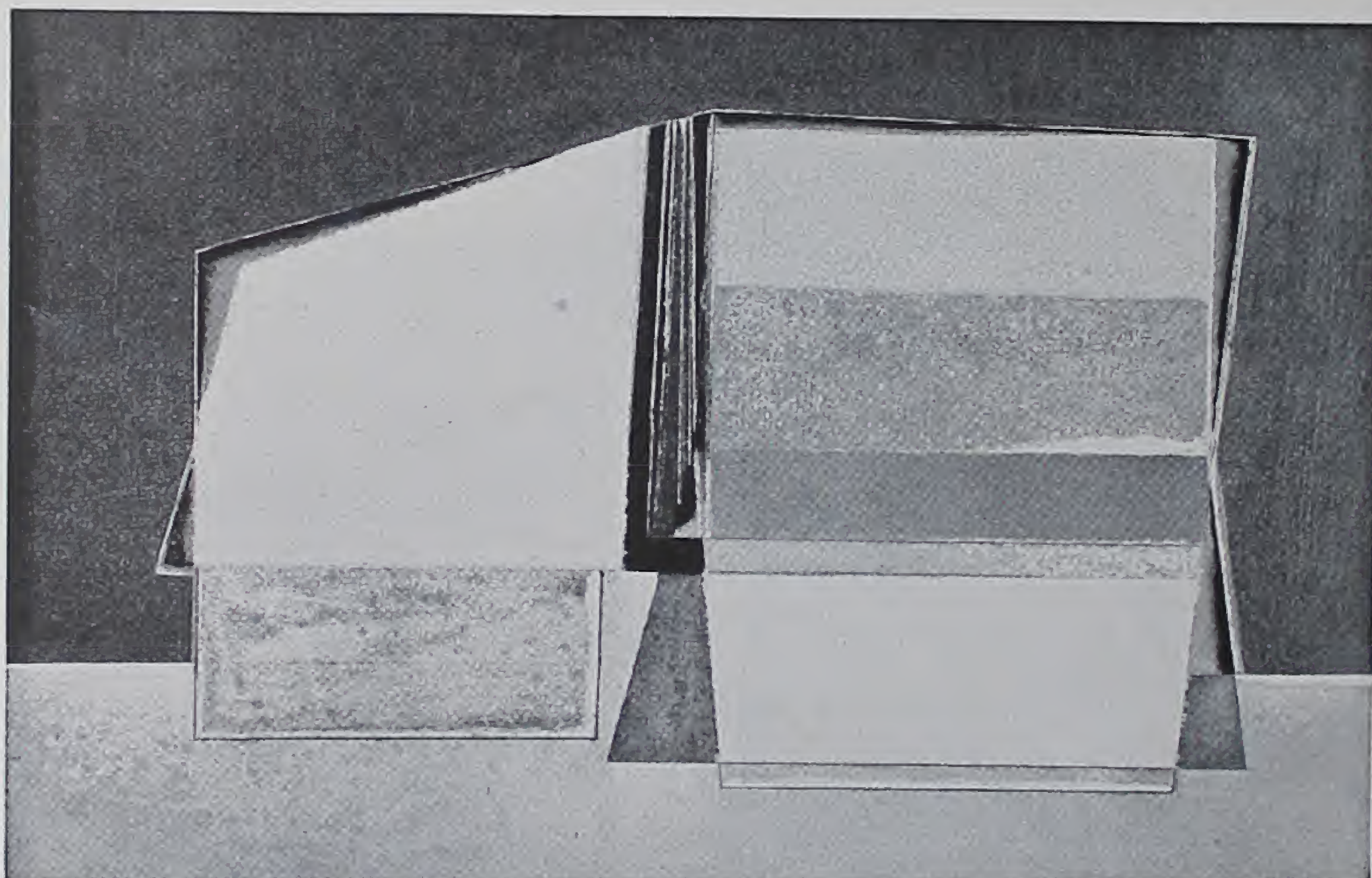


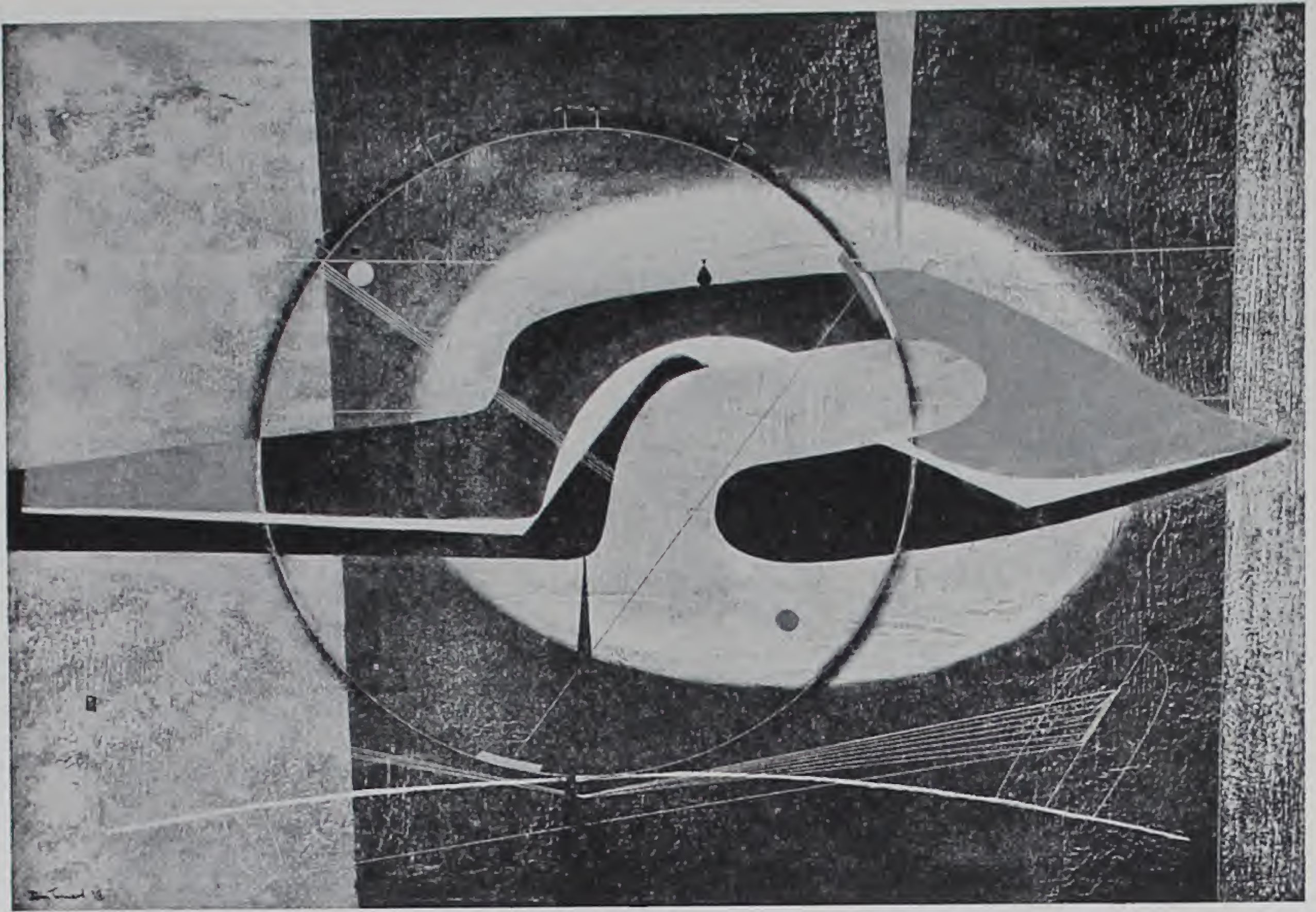
FERREN: Composition. 1937. Etched and colored plaster with intaglio, 11 $\frac{7}{8}$ x 9 $\frac{1}{8}$ ". Gift of the Advisory Committee.



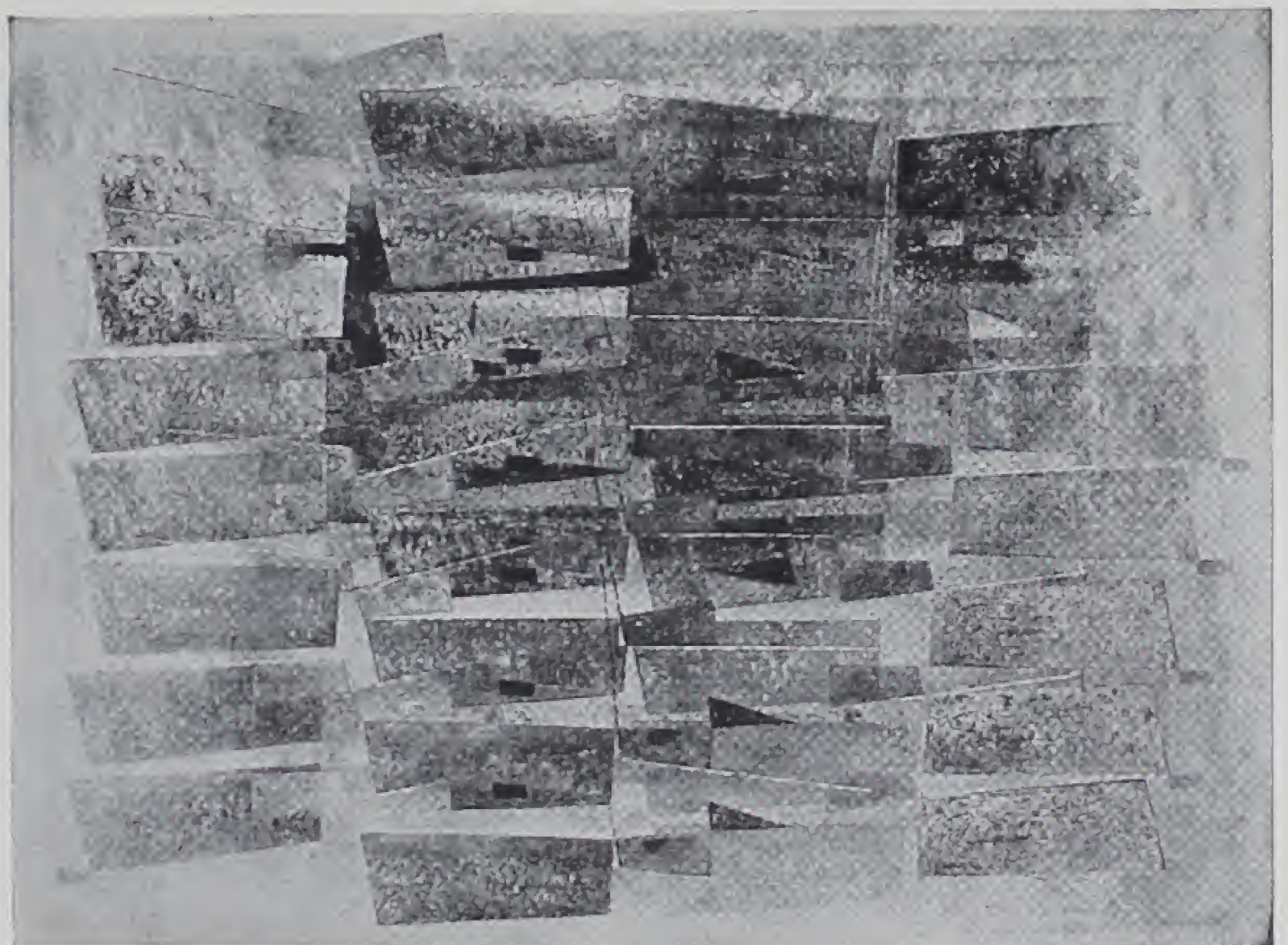
BERDECIO: The Cube and the Perspective. 1935.
Duco, 30 x 26". Gift of Leigh Athearn.

GREENE: The Ancient Form. (1940.) Oil, 20 x 30".

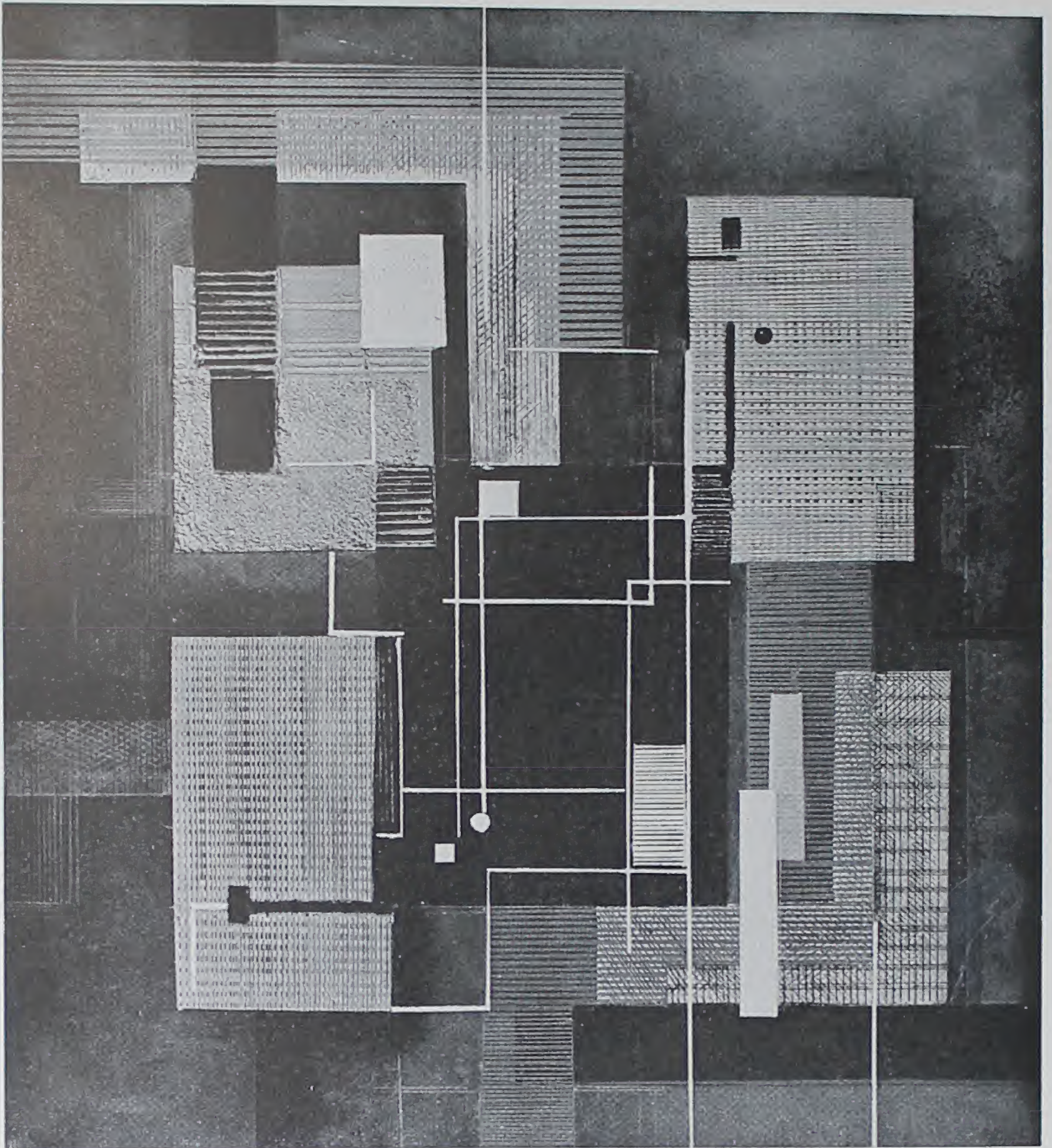




TUNNARD: Fugue. 1938. Oil, 24 x 34 $\frac{1}{8}$ ". Acquired through the Lillie P. Bliss Bequest.



BERTOIA: Composition. (1943.)
"Monoprint," 18 $\frac{7}{8}$ x 24 $\frac{7}{8}$ ". James
Thrall Soby Fund.

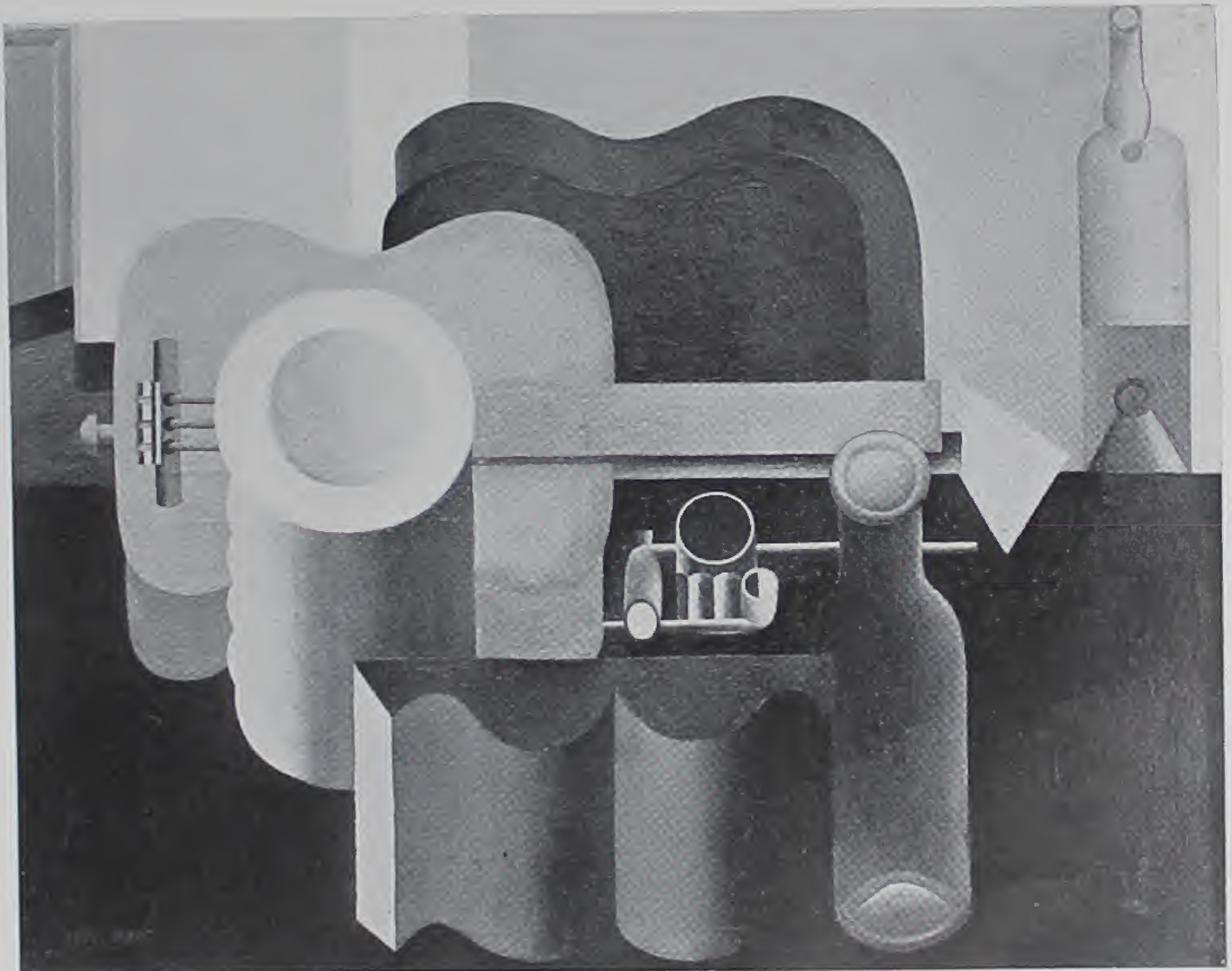


PEREIRA: White Lines. 1942. Oil on vellum, 25 $\frac{7}{8}$ x 21 $\frac{7}{8}$ ". Gift of Edgar Kaufmann, Jr.

9. Return to the object

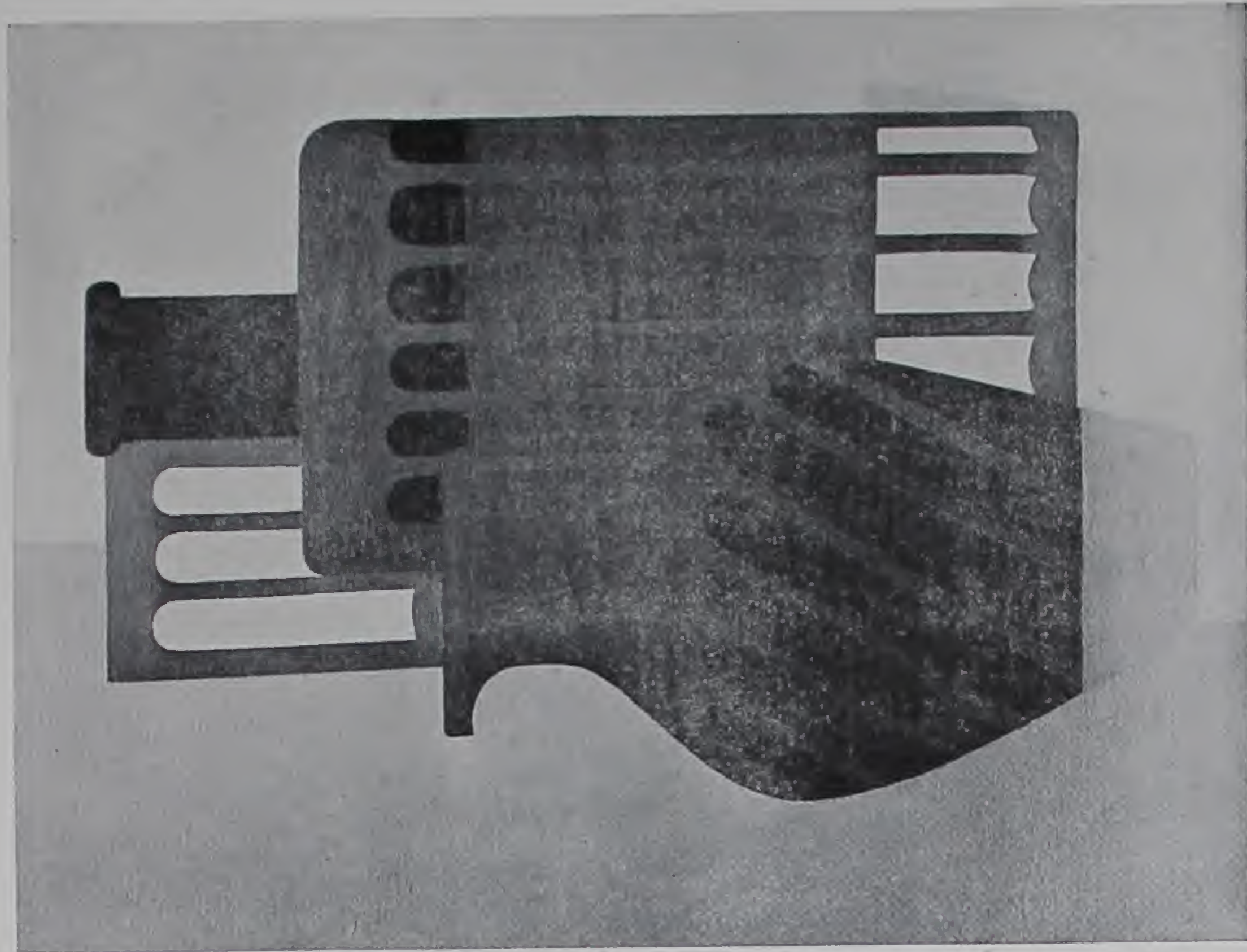
Shortly before 1920 a number of artists who had been painting cubist or abstract pictures began to take a renewed interest in the forms of the objective world without, however, sacrificing the essentially abstract character of their art. Ozenfant and Jeanneret (Le Corbusier), who called their quasi-cubist style Purism, were soon joined by Léger in composing with the simplified shapes of everyday objects. Miro and Davis working in Paris were influenced by them as was Schlemmer in Germany. Comparable too, though more realistic, are some of the paintings of the Americans Sheeler, O'Keeffe and Blume, all at one time abstract painters; Dickinson and, later, the Cuban Peláez, who had been cubists.

LE CORBUSIER: *Still Life*. 1920. Oil, 31 $\frac{7}{8}$ x 39 $\frac{1}{4}$ ". Van Gogh Purchase Fund.

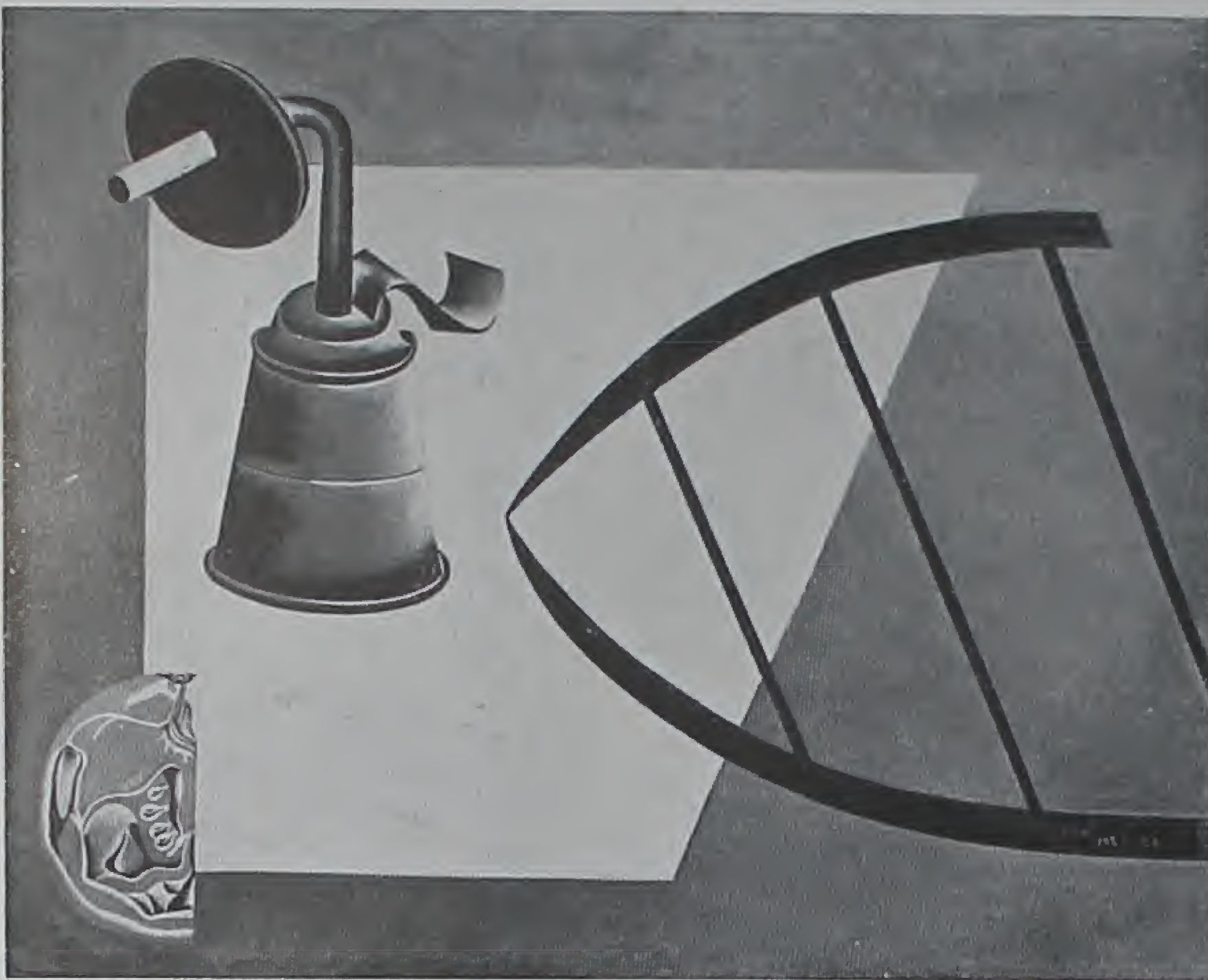




above: **LÉGER: Three Women** (*Le grand déjeuner*). 1921. Oil, 72¼ x 99". Mrs. Simon Guggenheim Fund.

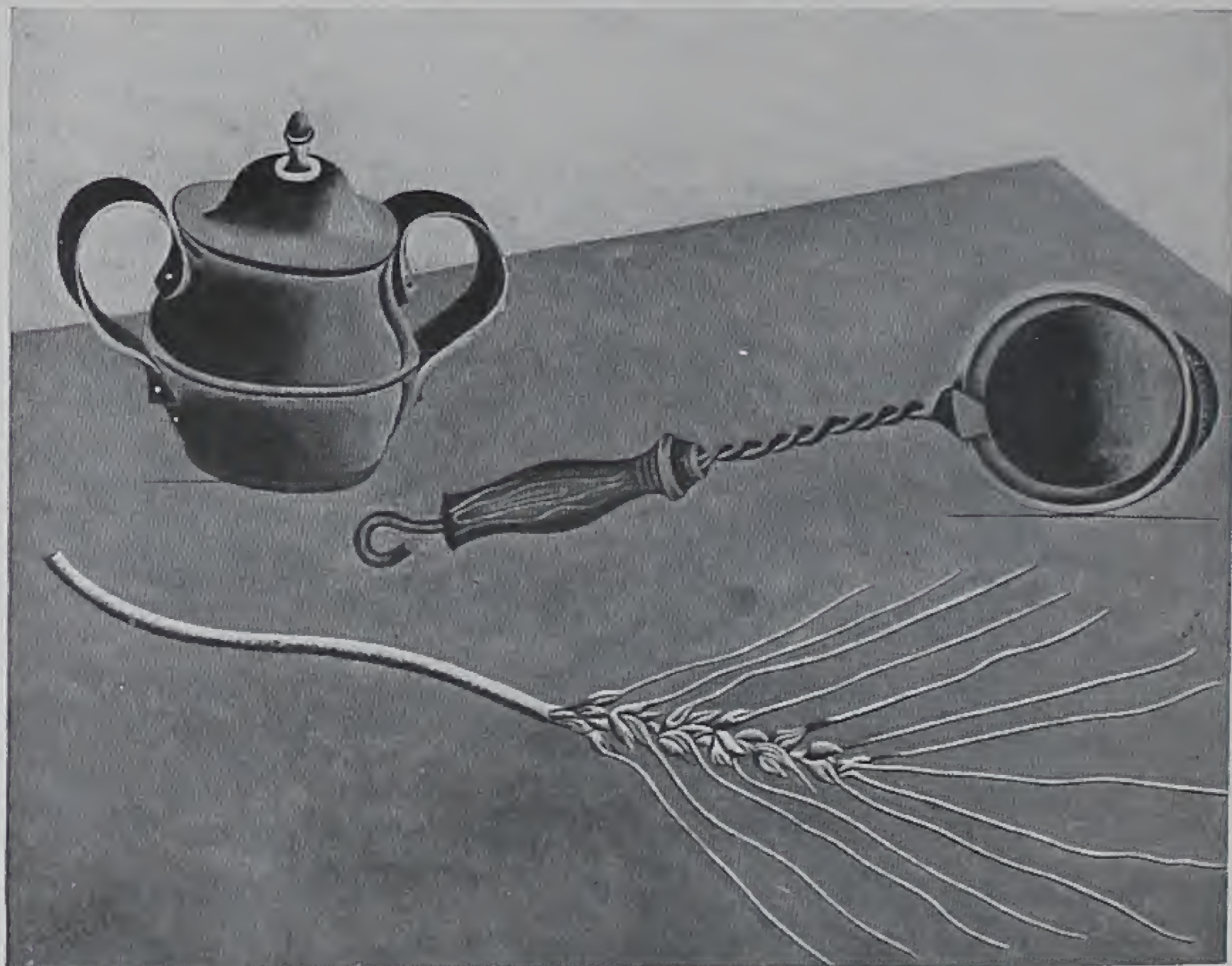


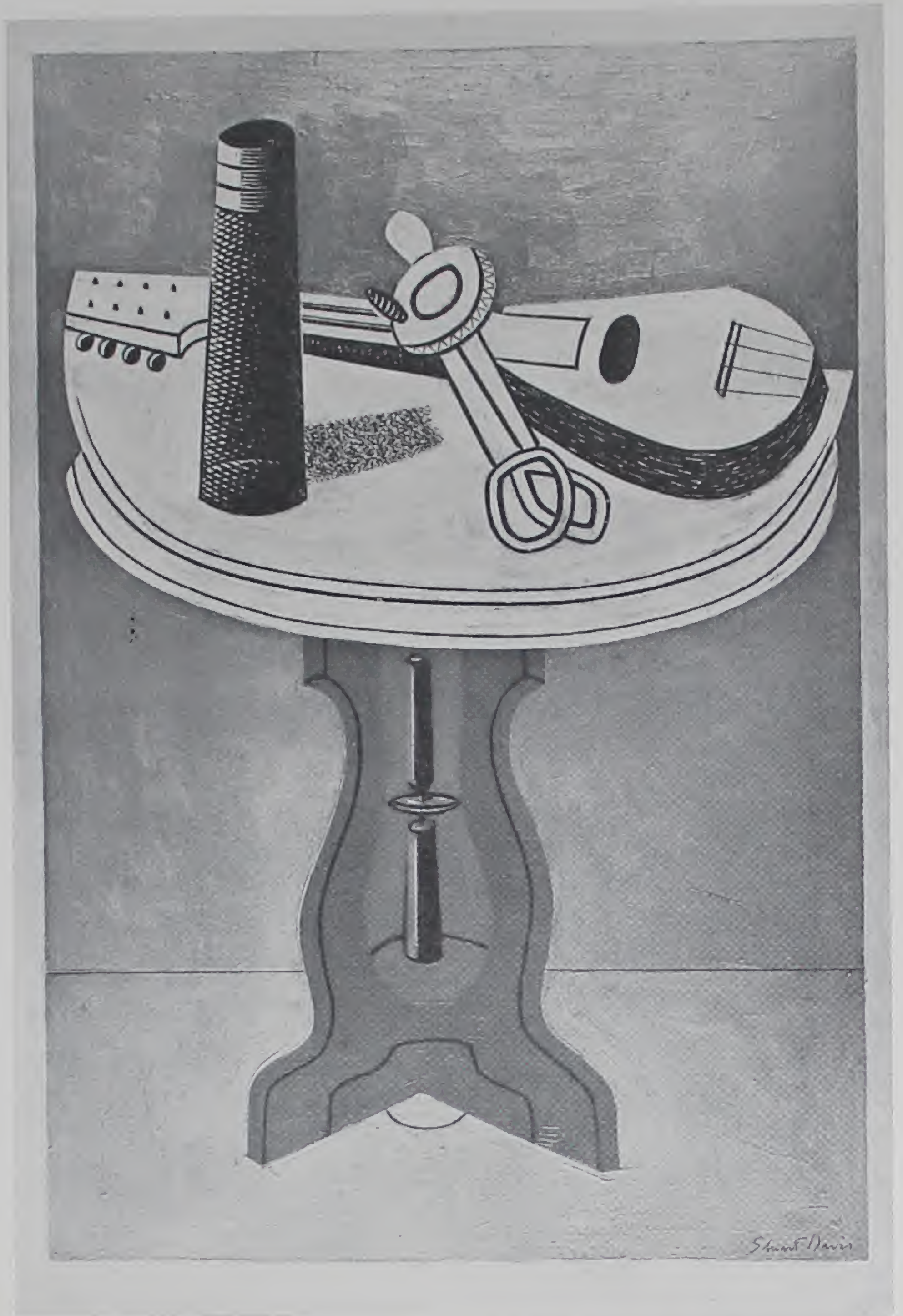
OZENFANT: The Vases. 1925. Oil, 51¾ x 38¾". Acquired through the Lillie P. Bliss Bequest.



MIRO: The Carbide Lamp. 1922–23. Oil, 15 x 18".

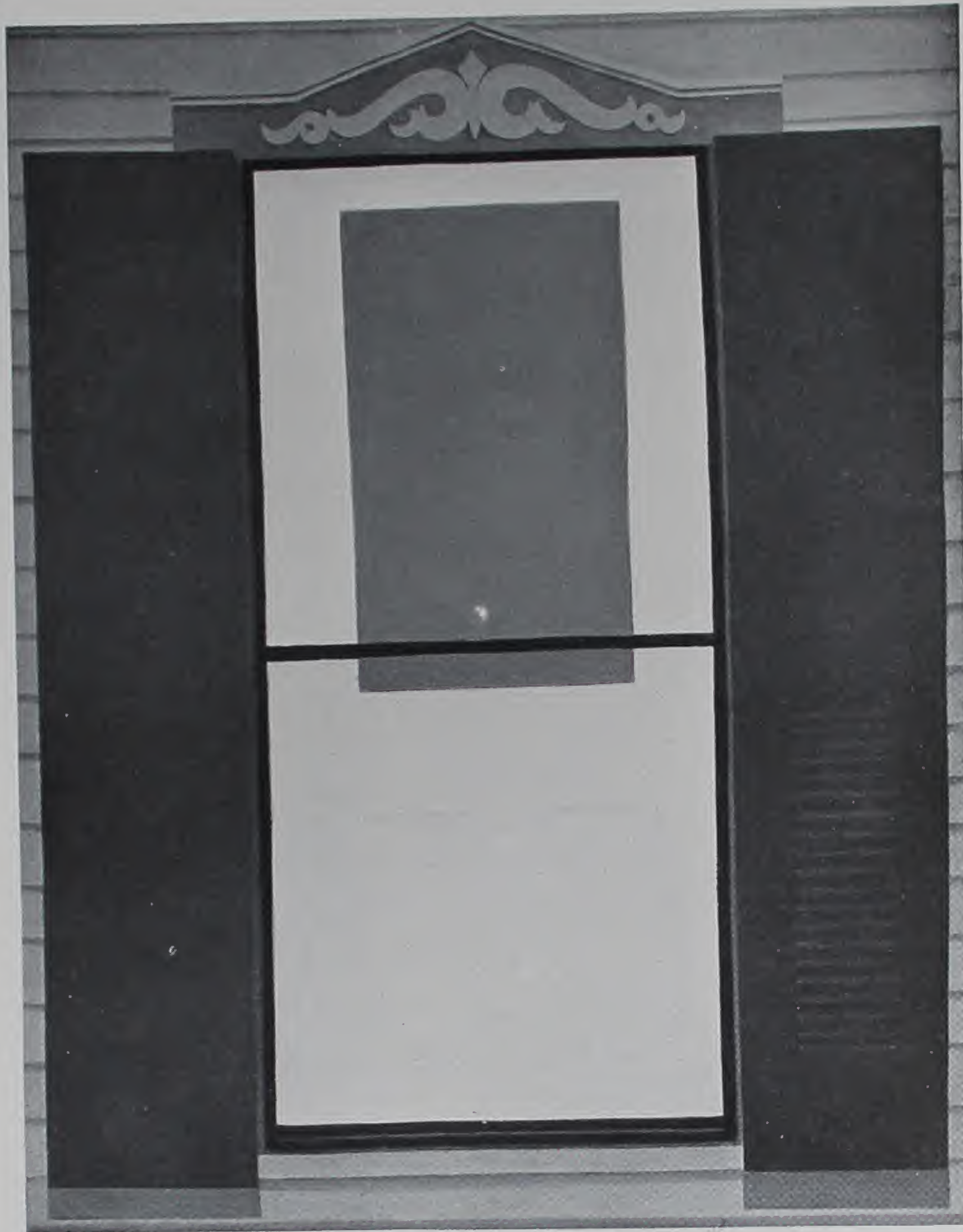
MIRO: The Ear of Grain. 1922–23. Oil, 14 $\frac{7}{8}$ x 18 $\frac{1}{8}$ ".





DAVIS: Egg Beater, V. 1930. Oil, 50 $\frac{1}{8}$ x 32 $\frac{1}{4}$ ". Mrs. John D. Rockefeller, Jr. Purchase Fund.





O'KEEFFE: Lake George Window. 1929. Oil, 40 x 30". Acquired through the Richard D. Bixey Bequest.

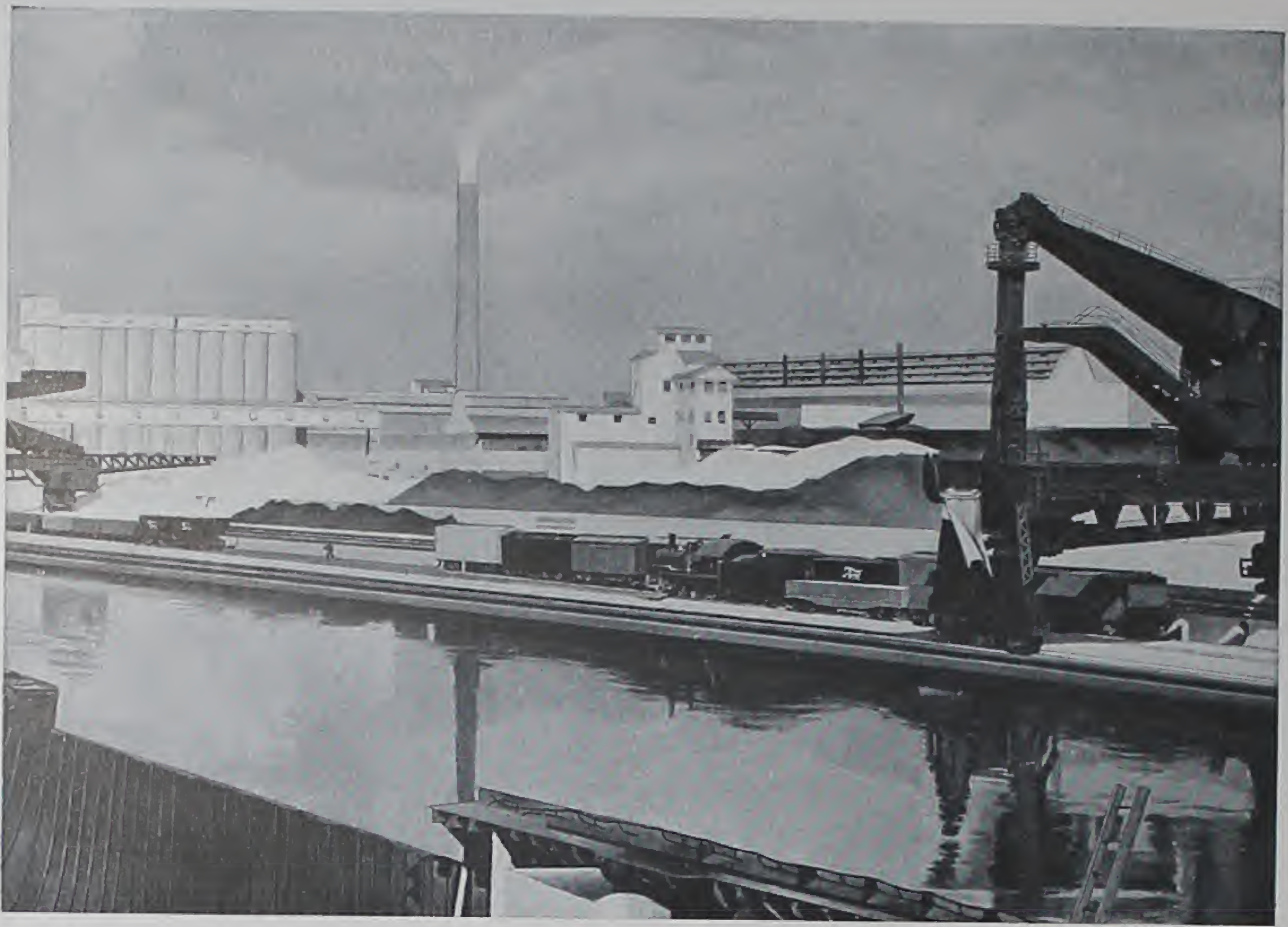
opposite: SCHLEMMER: Bauhaus Stairway. (c. 1929.) Oil, 63 $\frac{3}{4}$ x 44 $\frac{3}{4}$ ".





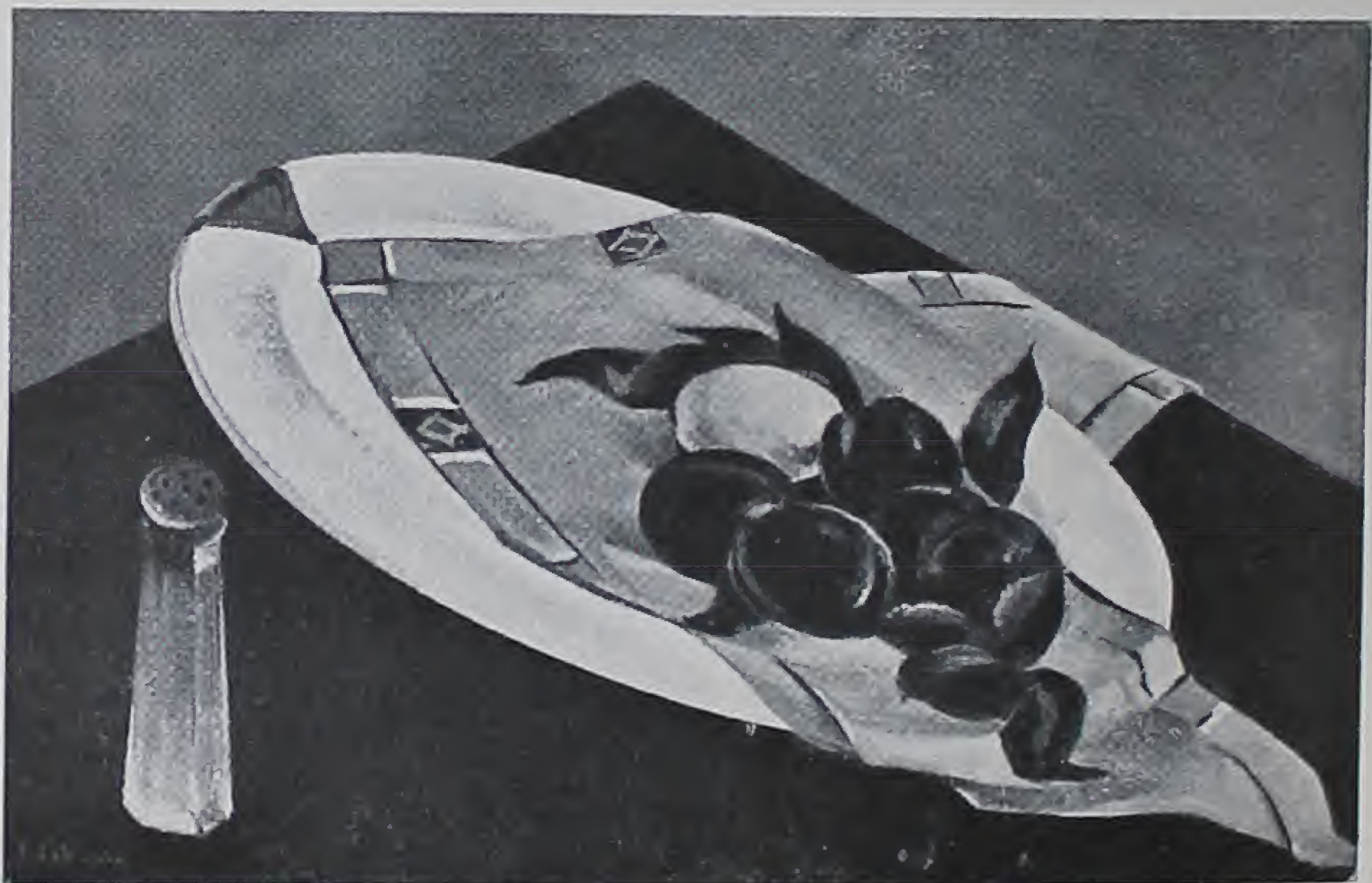
LÉGER: *The Great Julie*. 1945. Oil, 44 x 50 $\frac{1}{8}$ ". Acquired through the Lillie P. Bliss Bequest.

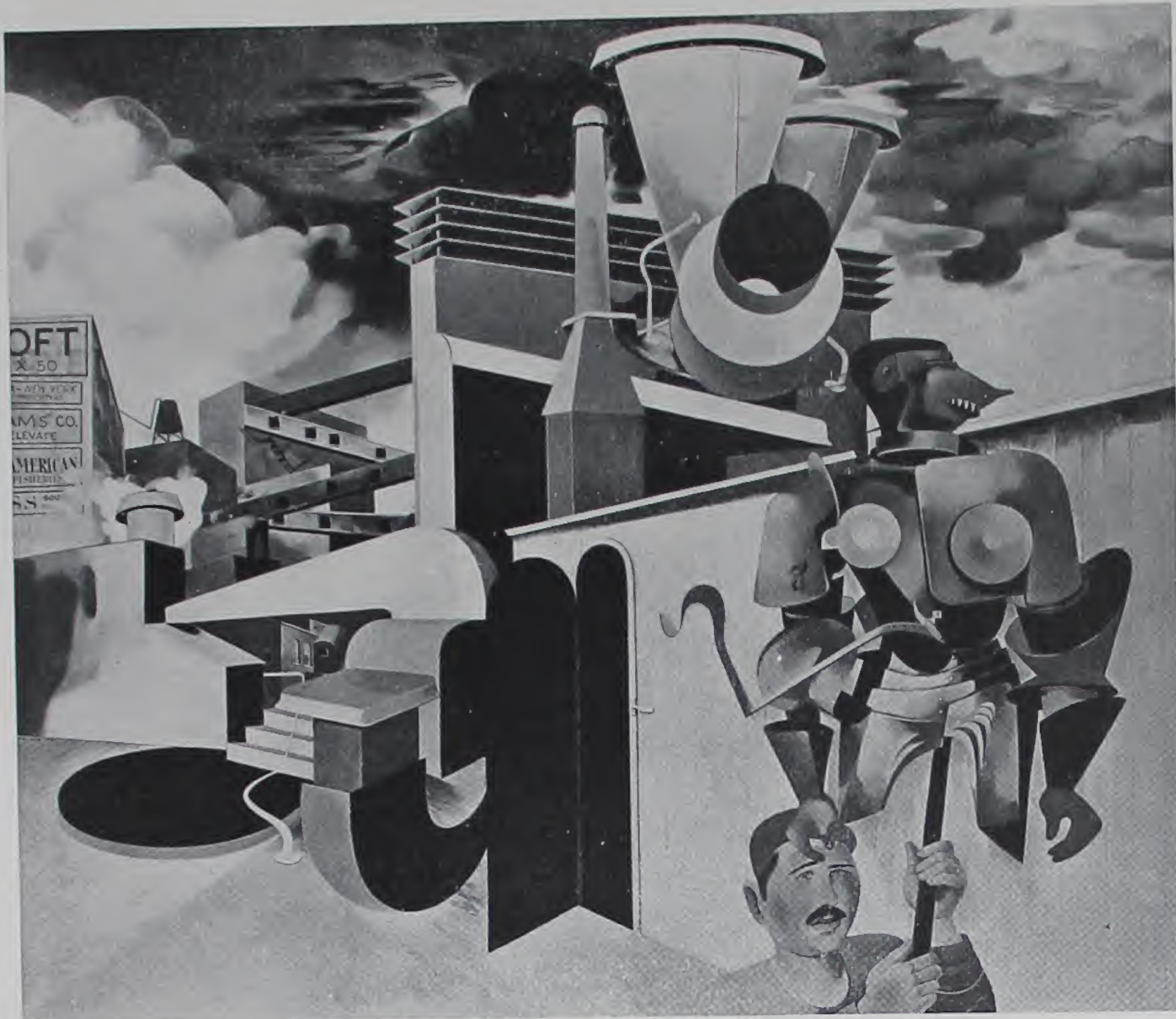
opposite: PELÁEZ: *Fishes*. 1943. Oil, 45 $\frac{1}{2}$ x 35 $\frac{1}{8}$ ". Inter-American Fund.



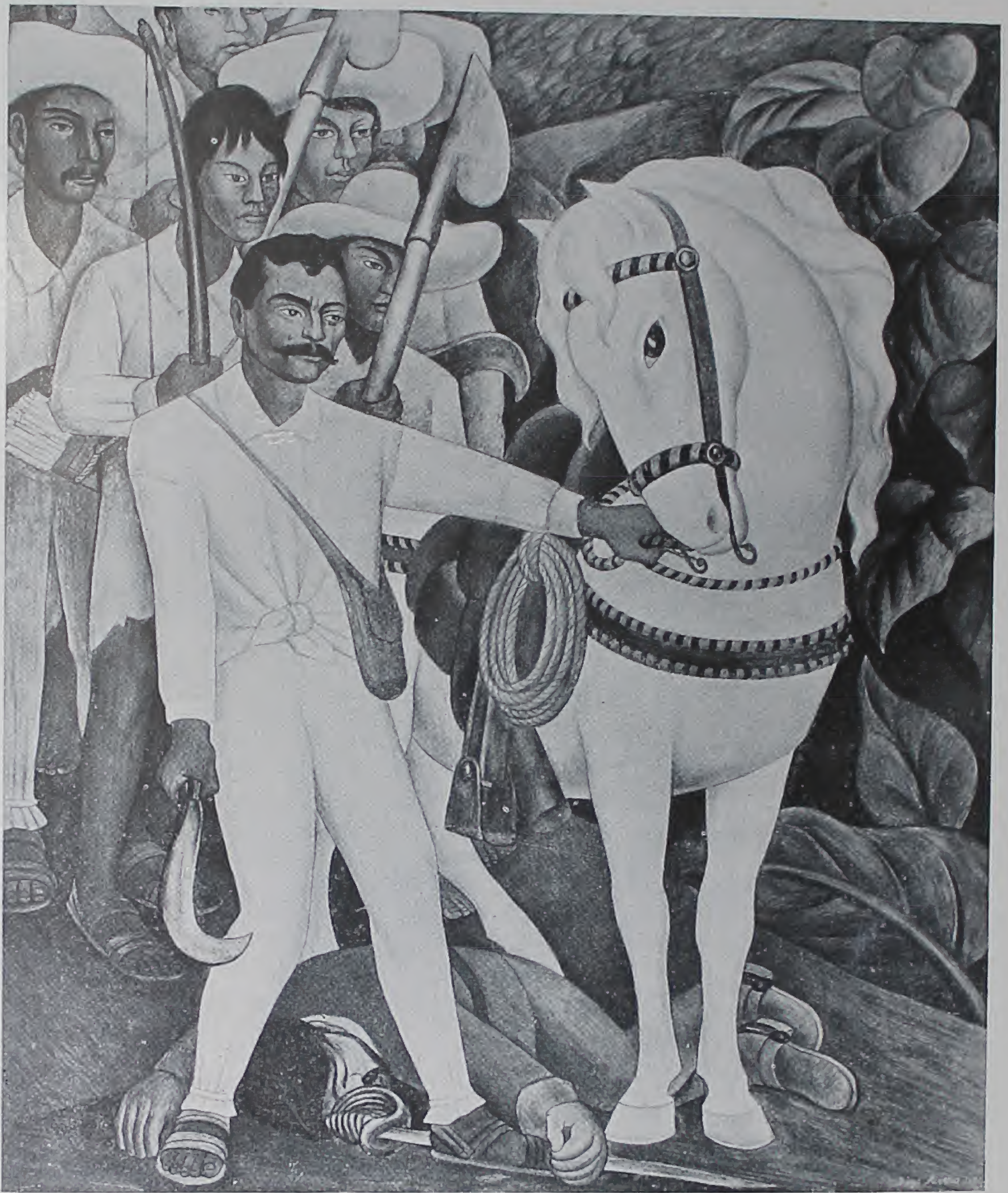
SHEELER: American Landscape. 1930. Oil, 24 x 31". Gift of Mrs. John D. Rockefeller, Jr.

DICKINSON: Plums on a Plate. (1926.) Oil, 14 x 20". Gift of Mrs. John D. Rockefeller, Jr.





BLUME: Parade. 1930. Oil, 49¼ x 56¾". Gift of Mrs. John D. Rockefeller, Jr.



RIVERA: Agrarian Leader Zapata. 1931. Fresco, 93 $\frac{3}{4}$ x 74". Mrs. John D. Rockefeller, Jr. Purchase Fund.

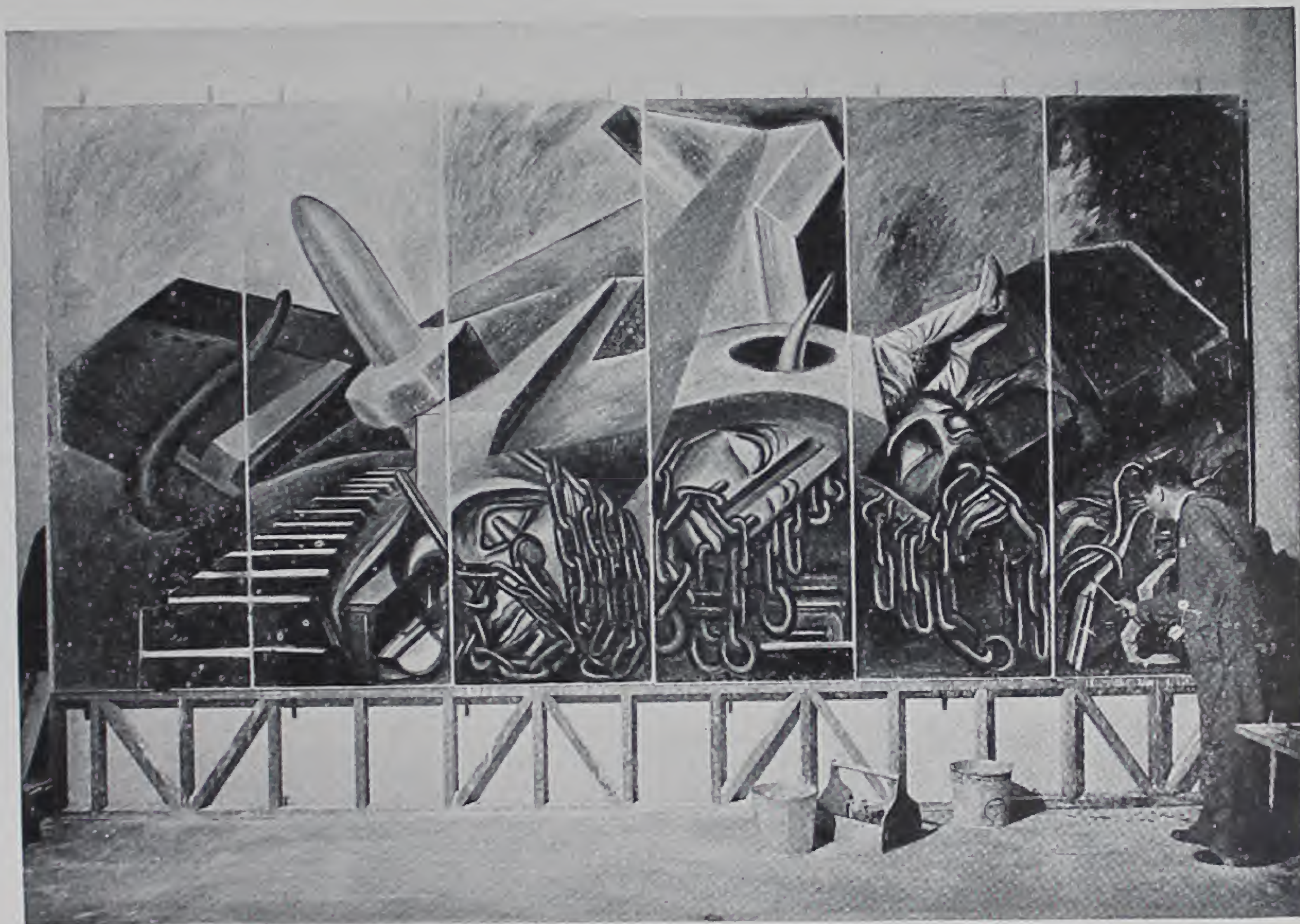
10. The state of the world

To most of the characteristic painters of the early 20th century, subject matter seemed comparatively unimportant so that the range of human feeling expressed in their work was narrow and usually personal. Common or traditional concepts of how the world looked were distorted by the expressionists, disintegrated by the cubists and eliminated entirely by the abstractionists. It was in reaction to these adventurous extremes that some of the most advanced artists began, about 1915, to reconsider the vast and neglected possibilities of realism and romanticism both of which had been scorned as impure, irrelevant traditions essentially foreign to an art which strove for direct self-sufficient expression.

These artistic reactions against art for form's sake were further stimulated by the state of the world, social, economic and political, during and after World

War I. Germany, going down to defeat and misery, bred perhaps the first art of social protest to achieve international fame in the brutal, terrible satire of George Grosz and Otto Dix. During the 1920's the Mexican revolution, then in its second decade, flowered artistically in the mural paintings of Rivera (formerly a Paris cubist), Orozco and Siqueiros and, later, in easel paintings by them and others. The Mexican influence was one of the strongest in the wave of "socially conscious" realism and romanticism which swept through painting in the United States during the depression years. The expressionist satire of Gropper and Levine, the pathos of Evergood, the tense documentary objectivity of Shahn, Quirt's bitter fantasy, the relentless disgust of Cadmus, and Blume's elaborate allegory suggest the range of social commentary possible in a free society.

OROZCO: Dive Bomber and Tank. 1940. Fresco, 9 x 18', on six panels, 9 x 3' each. Commissioned through the Mrs. John D. Rockefeller, Jr. Purchase Fund. The illustration shows the artist at work in the Museum gallery.







OROZCO: Zapatistas. 1931. Oil, 45 x 55".

opposite: OROZCO: Barricade. (1931.) Oil, 55 x 45".



SIQUEIROS: *Echo of a Scream*. 1937. Duco, 48 x 36". Gift of Edward M. M. Warburg.



SIQUEIROS: Ethnography. (1939.) Duco, 48 $\frac{1}{8}$ x 32 $\frac{3}{8}$ ". Mrs. John D. Rockefeller, Jr. Purchase Fund.



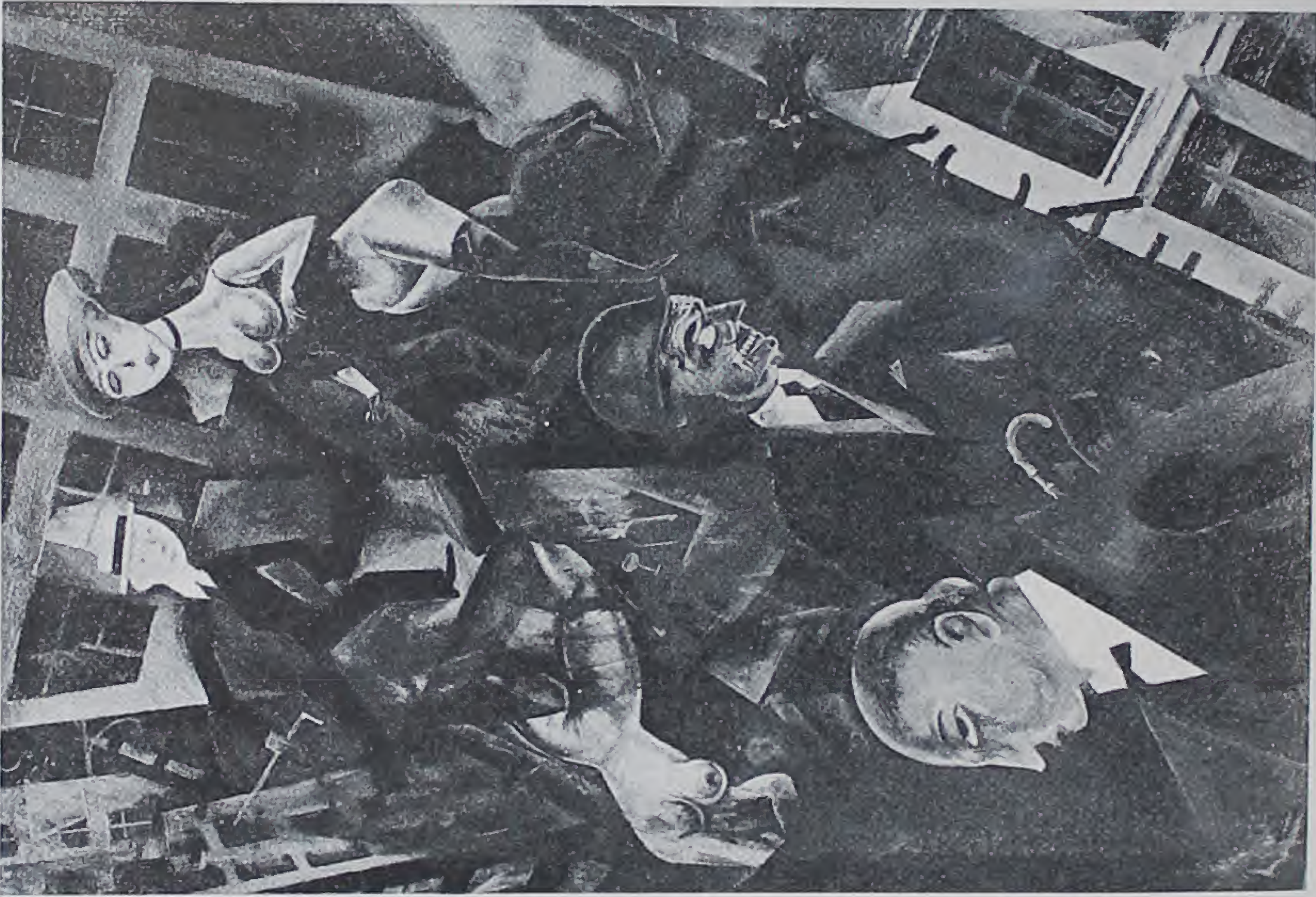
RIVERA: 3 watercolors from the sketch book, *May Day*. Moscow, 1928. 4½ x 6". Gift of Mrs. John D. Rockefeller, Jr.



RUIZ: The New Rich. 1941. Oil, 12 $\frac{5}{8}$ x 16 $\frac{5}{8}$ ". Inter-American Fund.

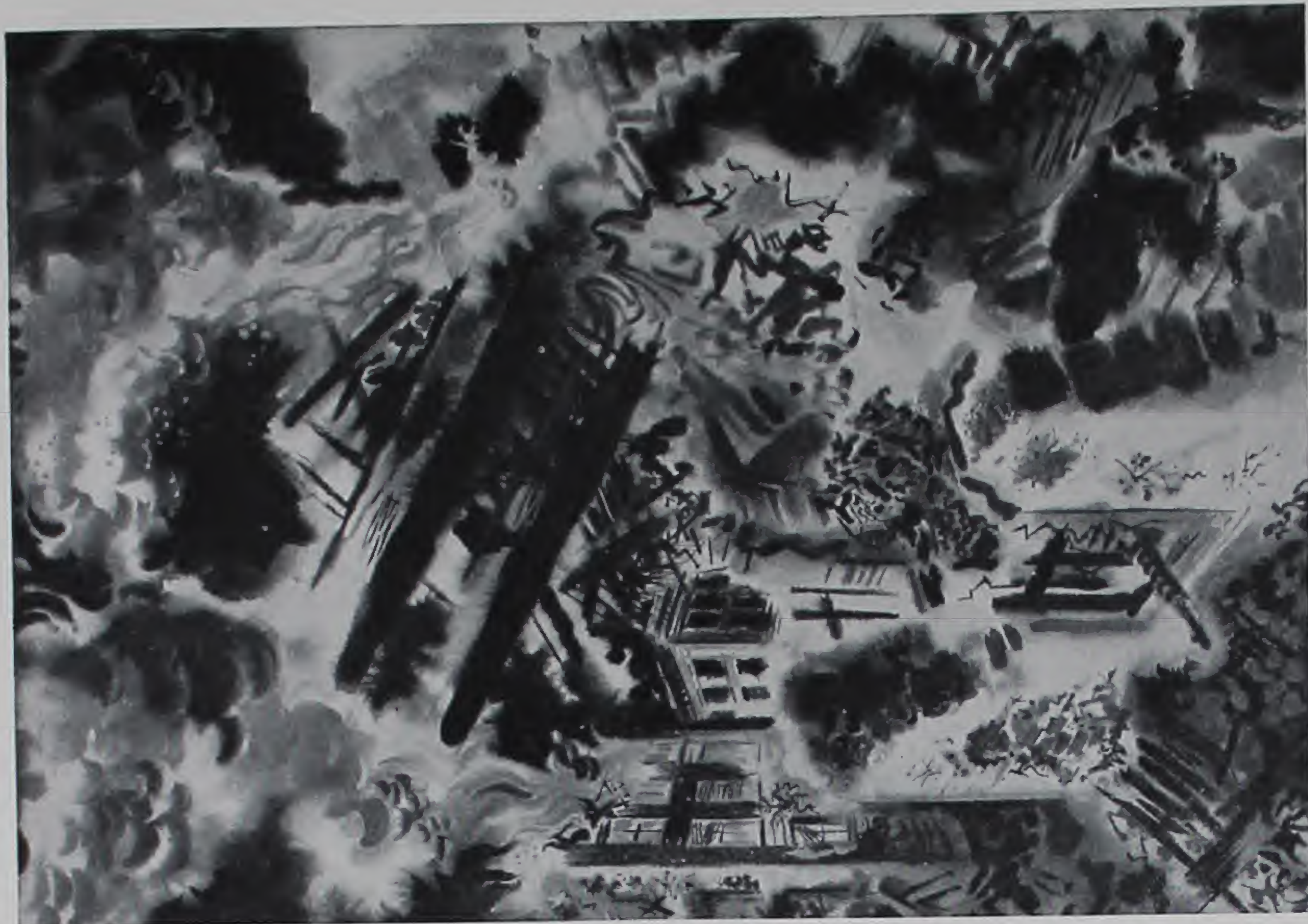


EGAS: Dream of Ecuador. 1939. Oil, 20 x 25". Inter-American Fund.



DIX: Café Couple. 1921. Watercolor and pencil, 20 x 16 1/8".

left: GROSZ: Metropolis. 1917. Oil, 26 3/4 x 18 3/4".

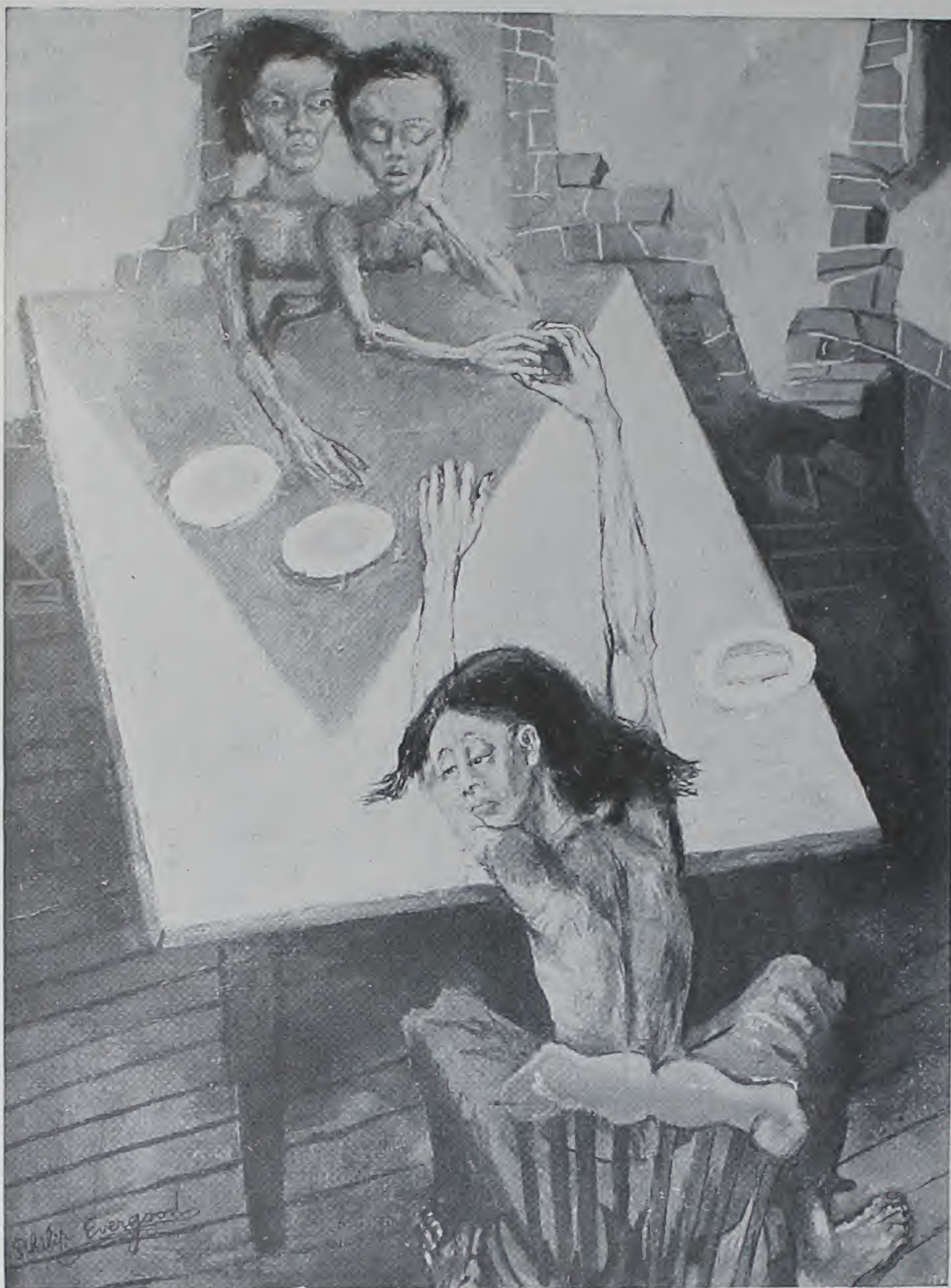


GROSZ: Punishment. (1934.) Watercolor, 27½ x 20½". Gift of Mr. and Mrs. Erich Cohn.





LEVINE: *The Feast of Pure Reason*. (1937.) Oil, 42 x 48". United States WPA Art Program.



EVERGOOD: Don't Cry, Mother. (1938-44.) Oil, 26 x 18".

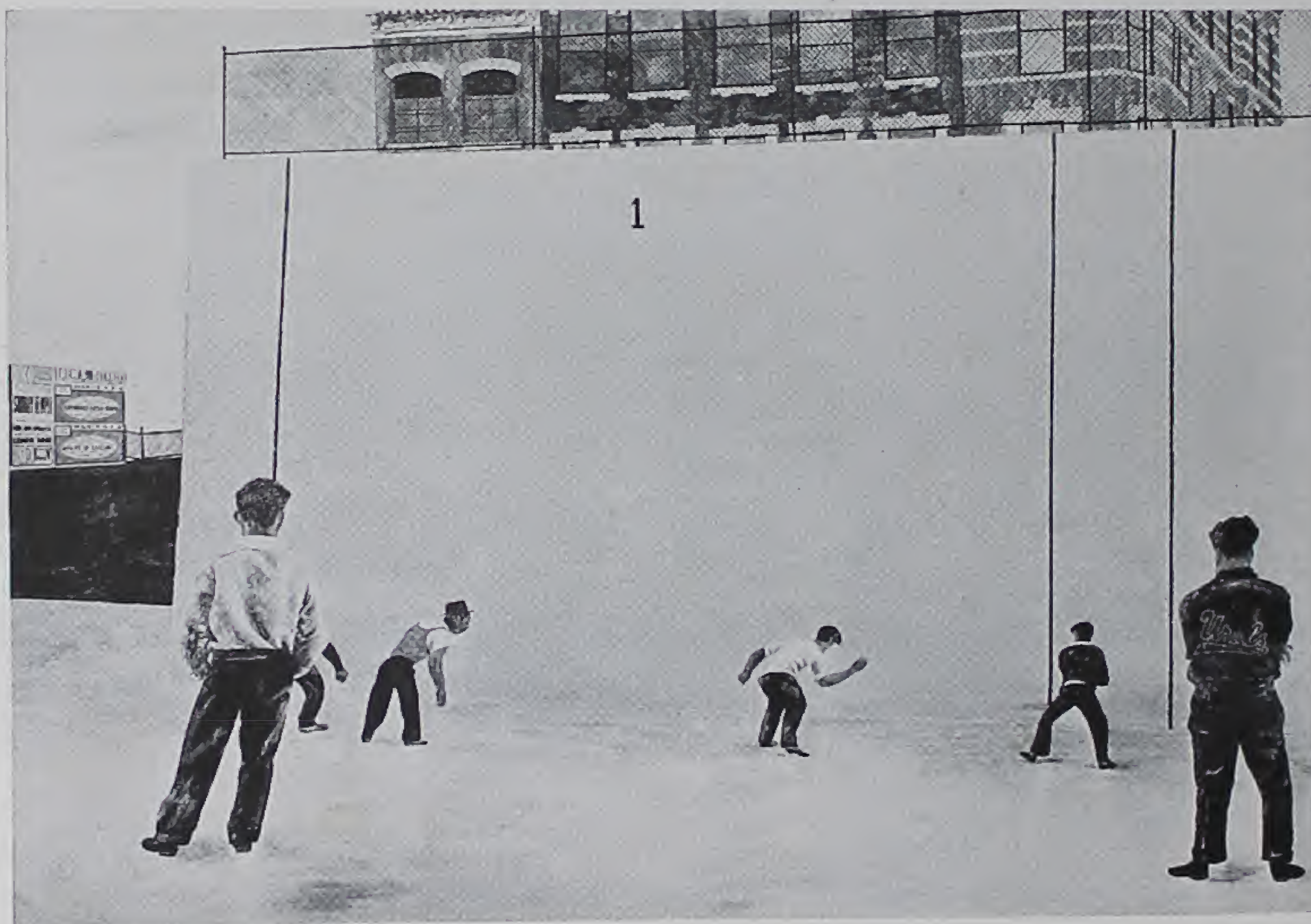


PICKENS: The Blue Doll. 1942. Oil, 42 $\frac{7}{8}$ x 35". James Thrall Soby Fund.



SHAHN: Bartolomeo Vanzetti and Nicola Sacco. (1931-32.) Tempera, 10½ x 14½". Gift of Mrs. John D. Rockefeller, Jr.

SHAHN: Handball. (1939.) Tempera, 22¾ x 31¼". Mrs. John D. Rockefeller, Jr. Purchase Fund.





SHAHN: Welders. (1943.) Tempera, 22 x 39 $\frac{3}{4}$ ".

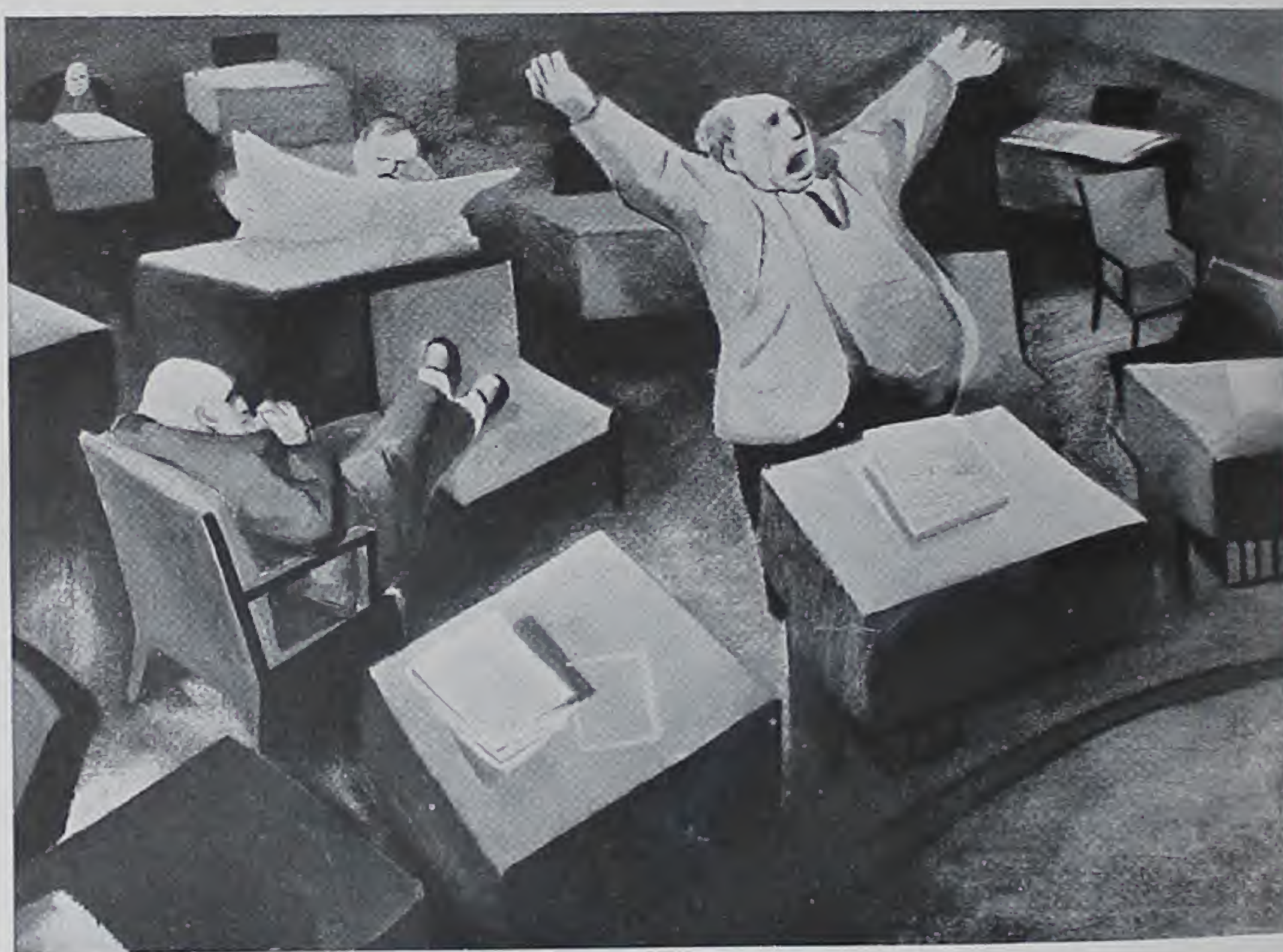
QUIRT: The Burial. 1934. Oil, 6 $\frac{3}{8}$ x 7 $\frac{3}{4}$ ".





HIRSCH: Two Men. 1937. Oil, $18\frac{1}{8} \times 48\frac{1}{4}$ ". Mrs. John D. Rockefeller, Jr. Purchase Fund.

GROPPER: The Senate. (1935.) Oil, $25\frac{1}{8} \times 33\frac{1}{8}$ ". Gift of A. Conger Goodyear.



LAWRENCE: The Migration of the Negro (from a series of 60). (1940-41.) Tempera, 12 x 18". Gift of Mrs. David M. Levy.



"One of the largest race riots occurred in East St. Louis."



"Another of the social causes of the migrants' leaving was that at times they did not feel safe, or it was not the best thing to be found on the streets late at night. They were arrested on the slightest provocation."



"In the North the Negro had better educational facilities."



above: BLUME: *The Eternal City*. 1934-37. Oil, 34 x 47 $\frac{1}{8}$ ". Mrs. Simon Guggenheim Fund.



SHARRER: *Workers and Paintings*. 1943. Oil, 11 $\frac{1}{2}$ x 37". Gift of Lincoln Kirstein.

11. "American Scene"

Realism and a romanticism of the commonplace are to be found to almost equal degrees in the movement which gathered headway during the 1920's and was given the name "American Scene." At its best it was generated by a deep love, with nostalgic or satiric undertones, for the look of everyday America; at its worst, by a factitious provincialism. Its practitioners were generally united in repudiating the radical innovations of "modern art" in favor of more traditional and popularly acceptable styles.

HOPPER: *Corner Saloon*. (1914.) Oil, 24 x 29". Mrs. John D. Rockefeller, Jr. Purchase Fund.

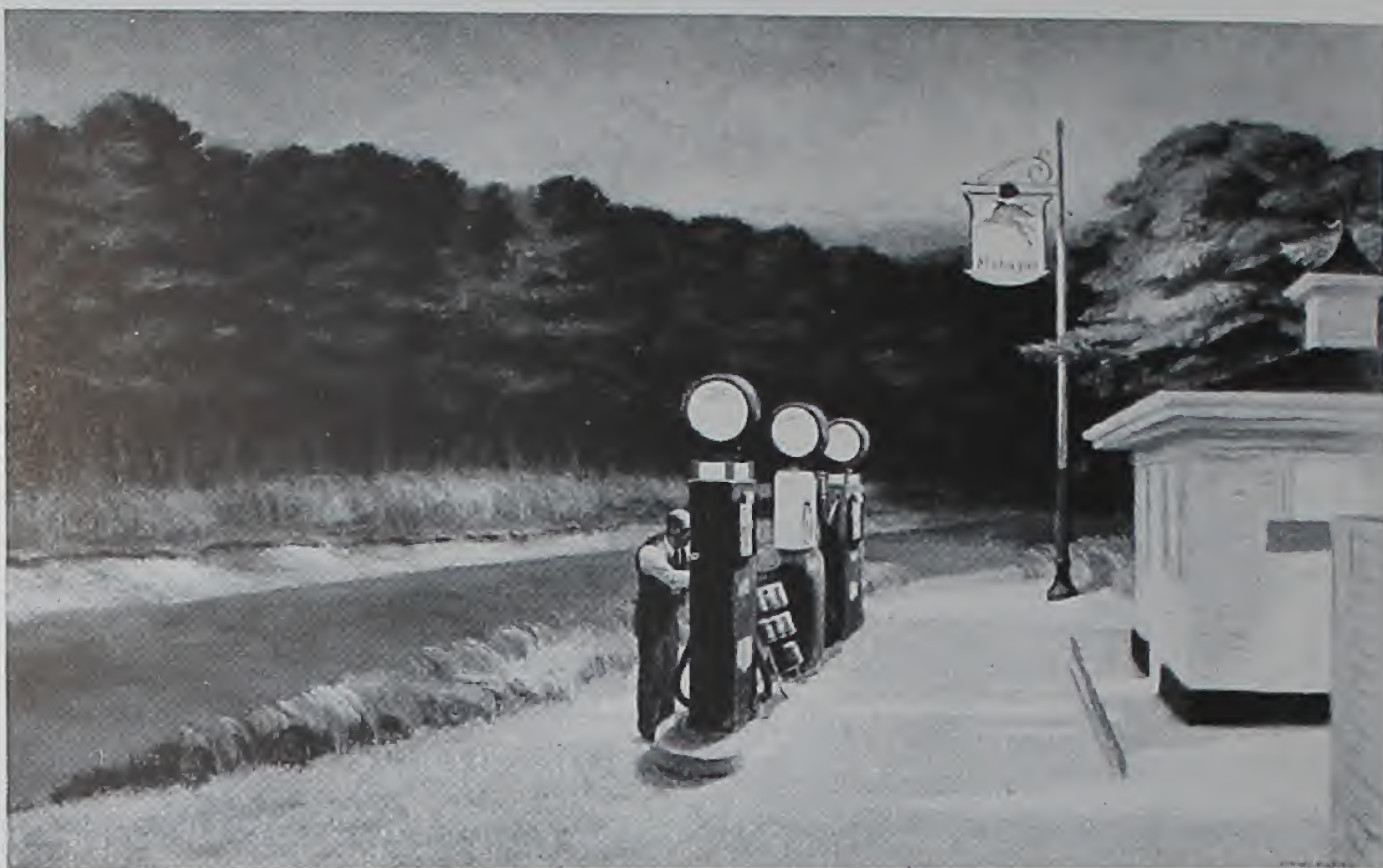




HOPPER: New York Movie. (1939.) Oil, 32¼ x 40⅞".



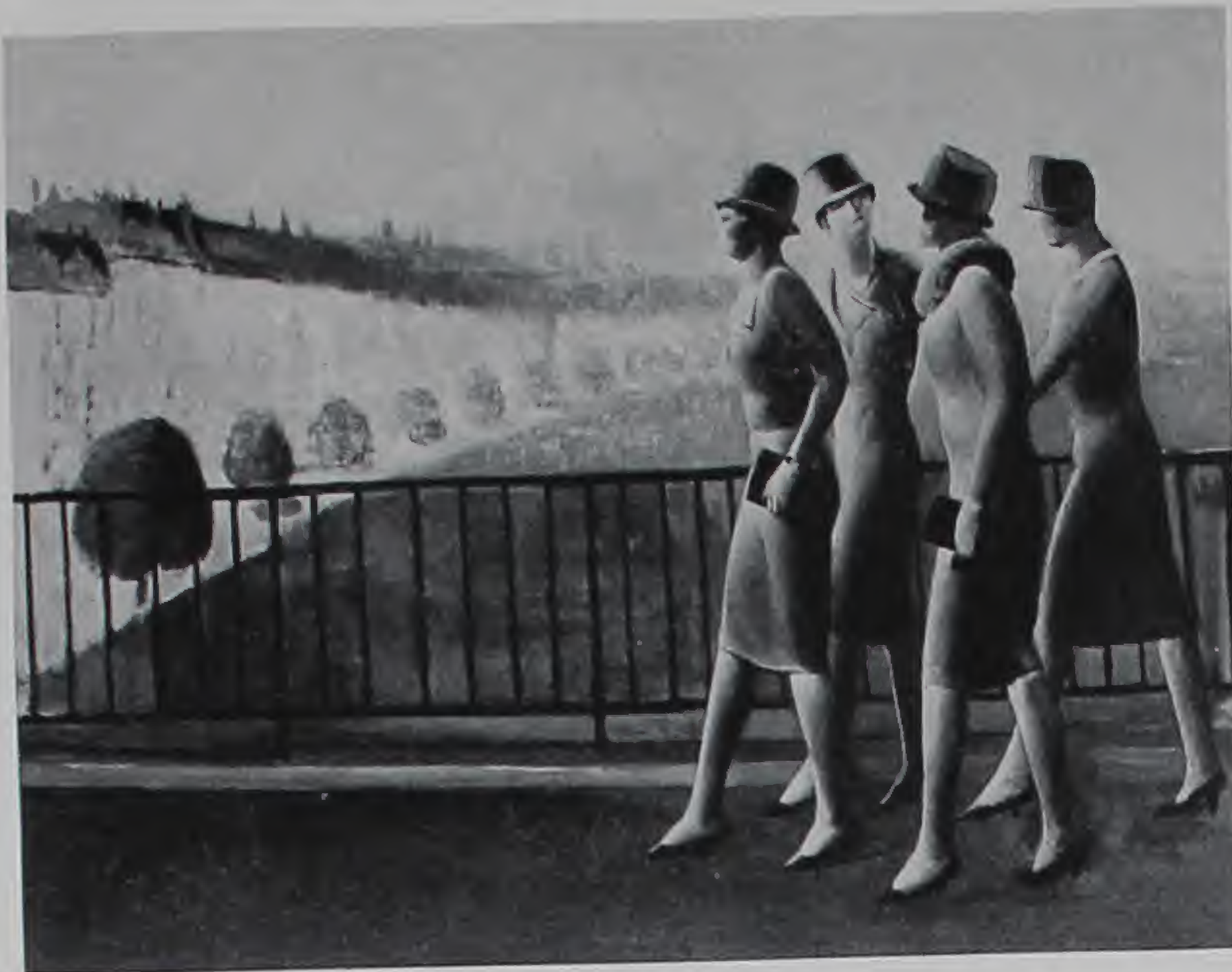
HOPPER: House by the Railroad. (1925.) Oil, 24 x 29".



HOPPER: Gas. (1940.) Oil, 26¼ x 40¼". Mrs. Simon Guggenheim Fund.

HOPPER: Night Windows. (1928.) Oil, 29 x 34". Gift of John Hay Whitney.





du BOIS: Americans in Paris. 1927. Oil, 28 $\frac{3}{4}$ x 36 $\frac{3}{8}$ ".

BENTON: Homestead. (1934.) Tempera and oil, 25 x 34". Gift of Marshall Field.





DEHN: Florida Symphony. 1939. Watercolor, 19 $\frac{3}{8}$ x 28 $\frac{3}{8}$ ". Mrs. John D. Rockefeller, Jr. Purchase Fund.

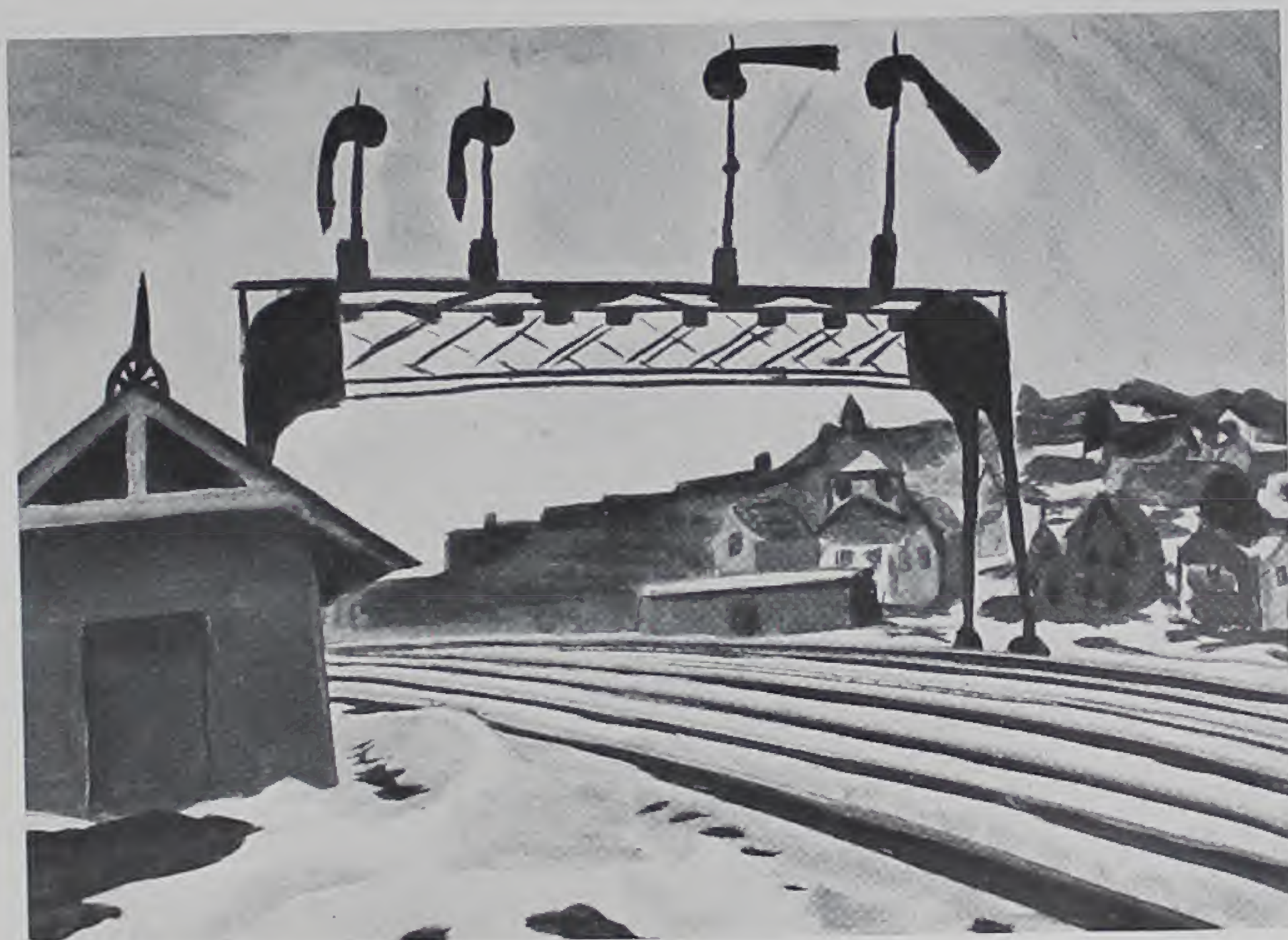
AWA TSIREH: Green Corn Ceremony. Gouache, 19 $\frac{1}{4}$ x 27 $\frac{3}{4}$ ". Mrs. John D. Rockefeller, Jr. Purchase Fund.





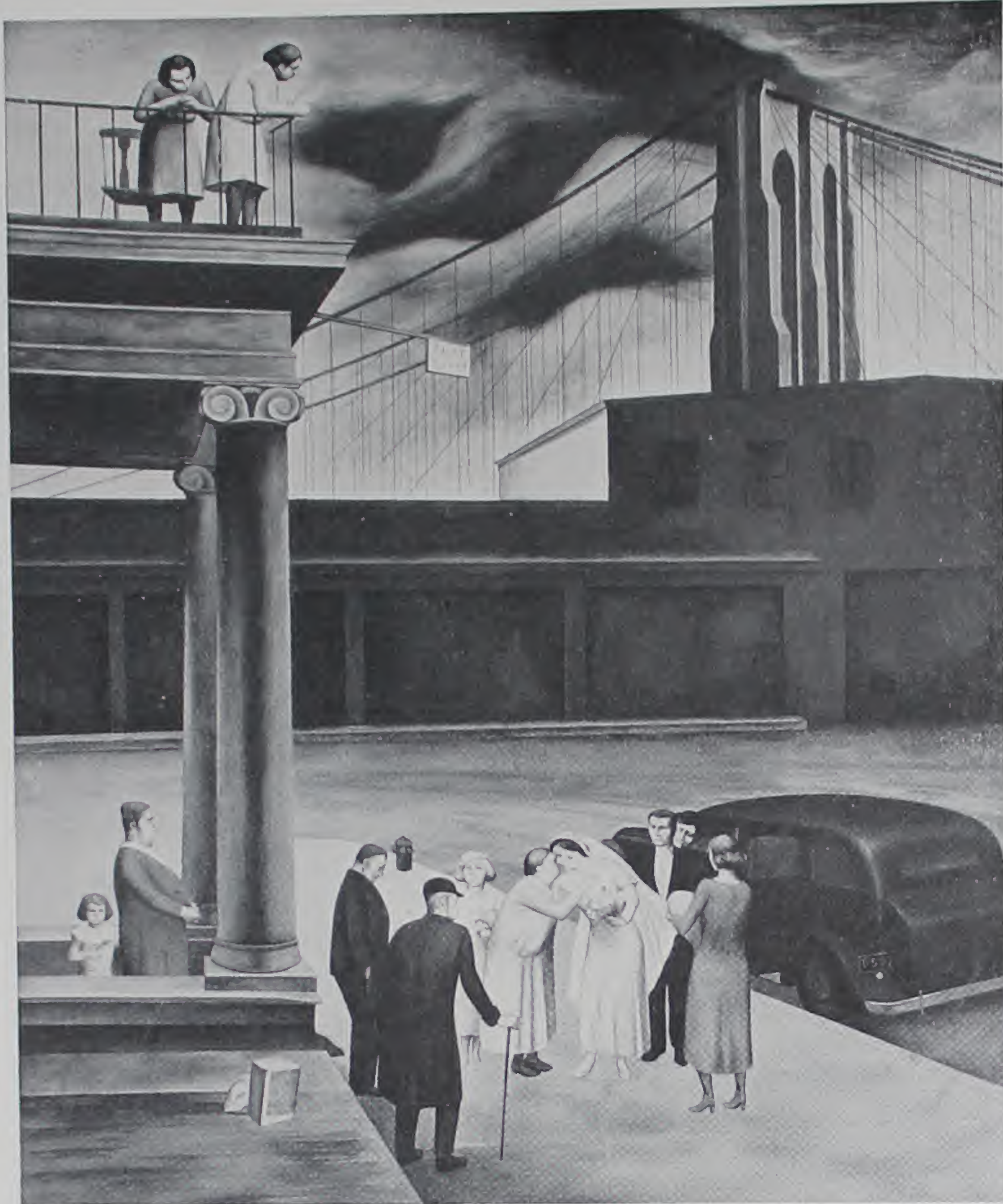
BURCHFIELD: The Interurban Line. 1920. Watercolor, $14\frac{3}{4} \times 20\frac{3}{4}$ ". Gift of Mrs. John D. Rockefeller, Jr.

BURCHFIELD: Railroad Gantry. (1920.) Watercolor, $17\frac{1}{2} \times 24$ ".



CARTER: Jane Reed and Dora Hunt. 1941. Oil, 36 x 45". Mrs. Simon Guggenheim Fund.





GUGLIELMI: Wedding in South Street. (1936.) Oil, 30 x 24". United States WPA Art Program.

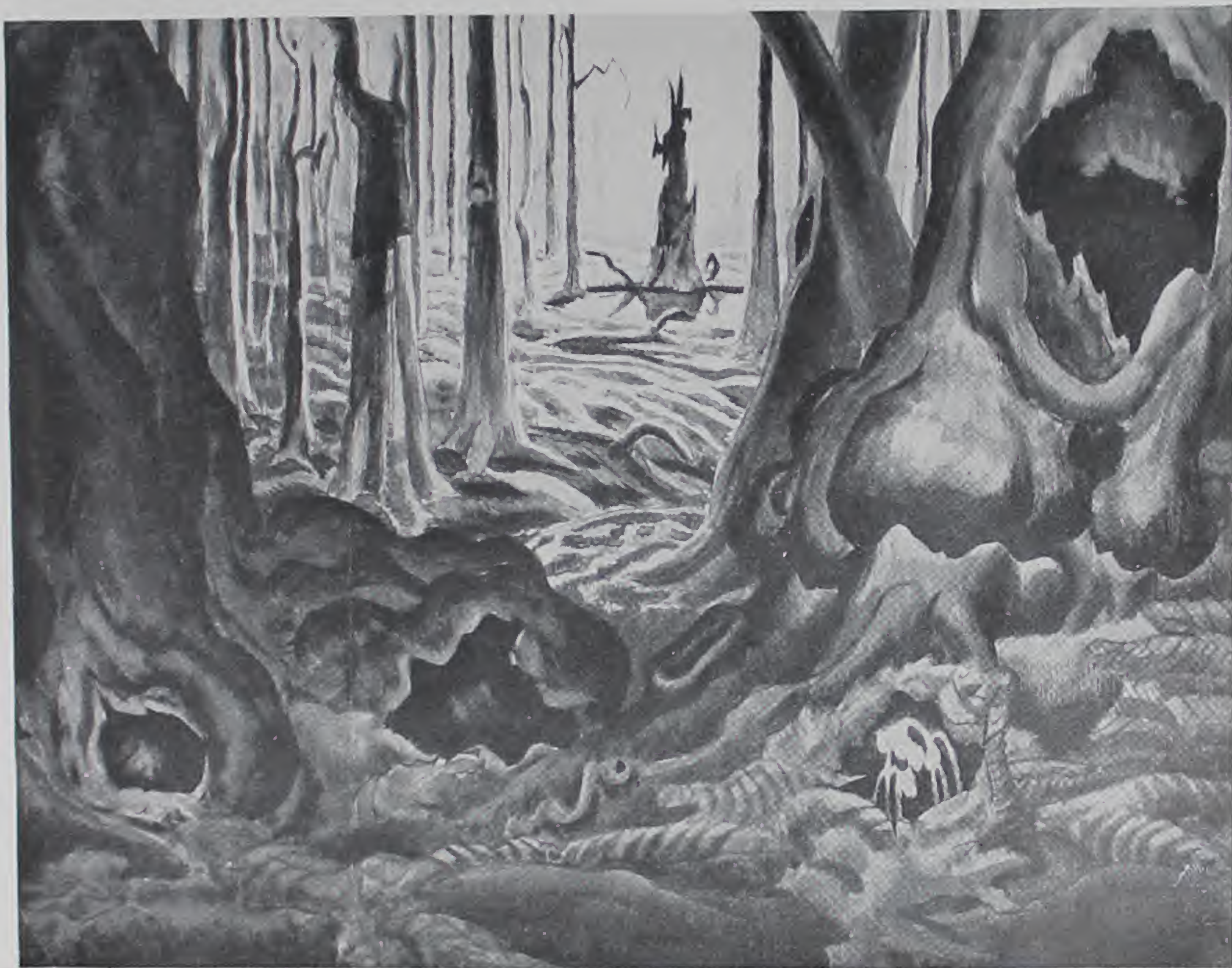


BLUME: Landscape with Poppies. (1939.) Oil, 18 x 25 $\frac{1}{8}$ ". Gift of Mrs. John D. Rockefeller, Jr.

12. The romantic tradition in the United States

More explicitly romantic than the painters of the "American Scene," and much less consciously participants in a movement, are the artists whose paintings are reproduced on the following pages. The melancholy, ruined, haunted, deserted; the picturesque far away and the adventurous long ago; the night and the sea; the passionate, the feral, the poetic and the mysterious are some of the traditionally romantic moods and subjects to which these American painters have devoted themselves in recent years.

BURCHFIELD: *The First Hepaticas*. (1918.) Watercolor, 21½ x 27½". Gift of Mrs. John D. Rockefeller, Jr.





EILSHEMIUS: Afternoon Wind. 1899. Oil, 20 x 36".

DAVIES: Italian Landscape. (1925.) Oil, 26 $\frac{1}{8}$ x 40 $\frac{1}{8}$ ". Lillie P. Bliss Collection.



HART: Orchestra at Cock Fight, Mexico. 1928. Watercolor and pastel, 17 $\frac{5}{8}$ x 23 $\frac{5}{8}$ ".



below: **MECHAU: Dangers of the Mail. (1935.)** Detail of study for mural in Post Office Department Building, Washington, D. C. Oil, 25 x 54 $\frac{1}{2}$ ". Gift of A. Conger Goodyear.

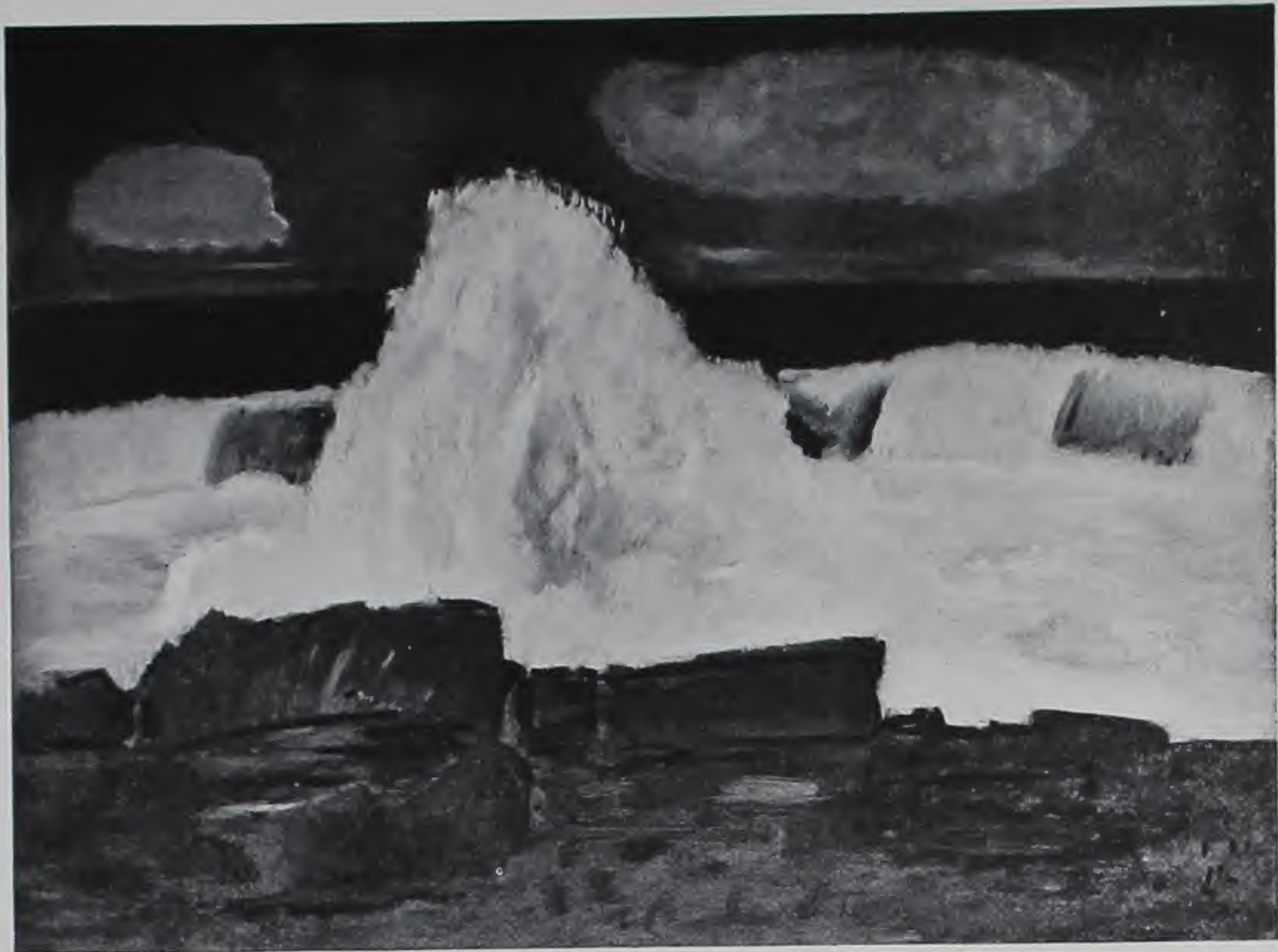




HARTLEY: Boots. (1941.) Oil, 28 $\frac{1}{8}$ x 22 $\frac{1}{4}$ ". Mrs. Simon Guggenheim Fund.

KOPMAN: The Ruin. (1930.) Oil, 25 $\frac{5}{8}$ x 36 $\frac{3}{8}$ ".





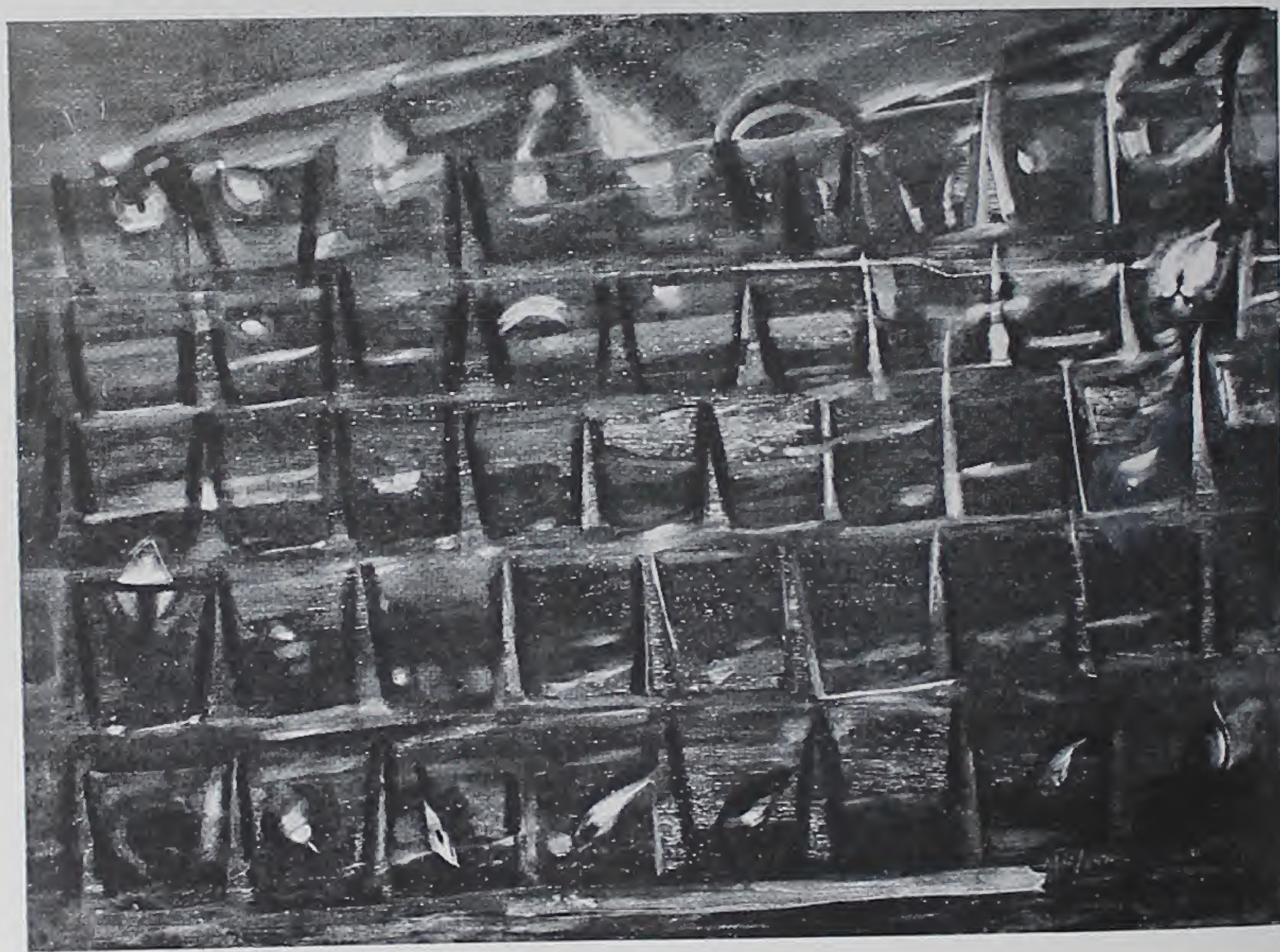
HARTLEY: Evening Storm, Schoodic, Maine. 1942. Oil, 30 x 40". Acquired through the Lillie P. Bliss Bequest.

STUEMPFIG: Cape May. (1943.) Oil, 28 x 35". Acquired through the Lillie P. Bliss Bequest.





WATKINS: Boris Blai. 1938. Oil, 40 x 35". Gift of A. Conger Goodyear.





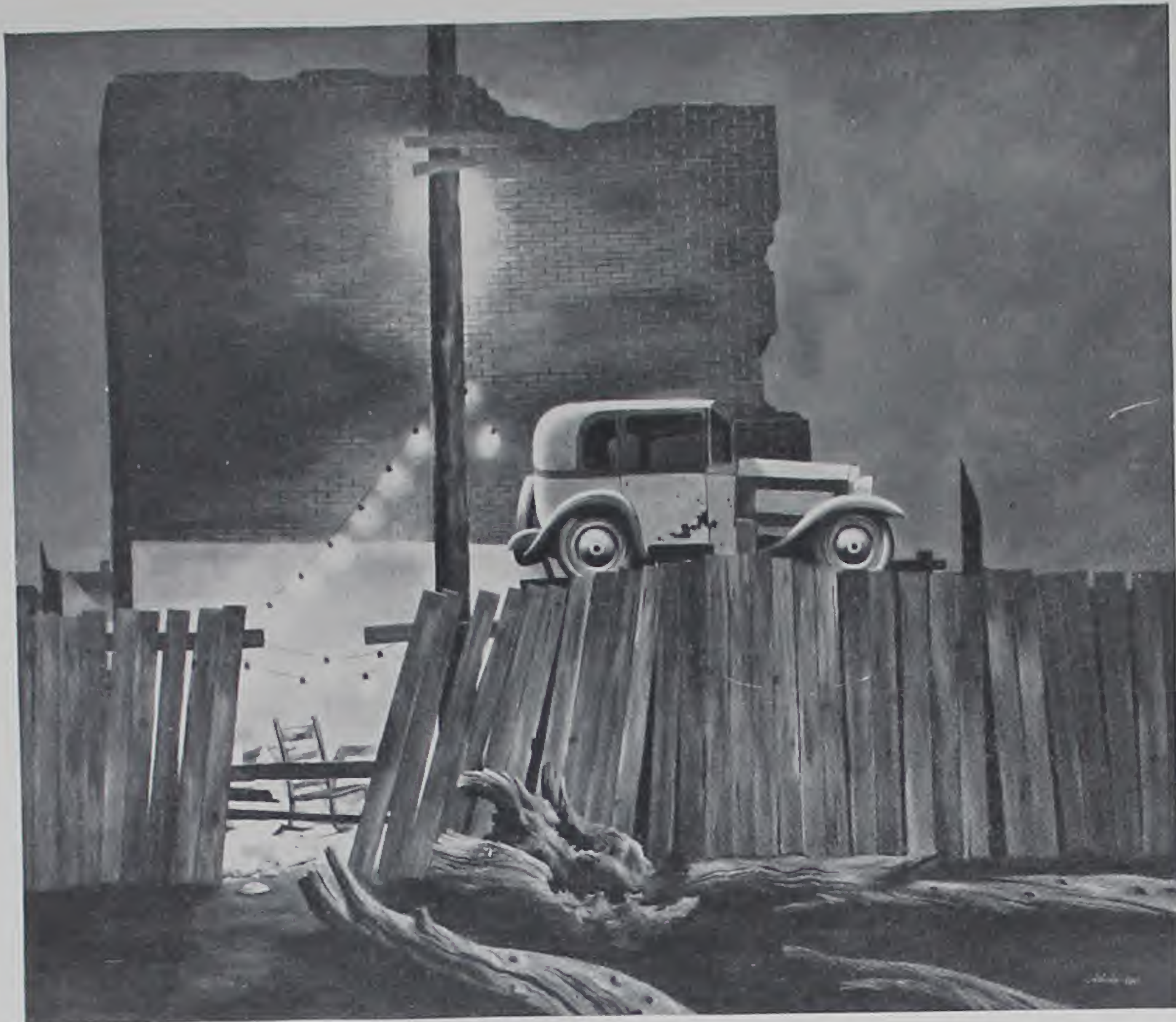
BLOOM: The Synagogue. (c. 1940.) Oil, 65 $\frac{1}{4}$ x 46 $\frac{3}{4}$ ". Acquired through the Lillie P. Bliss Bequest.



OSVER: Melancholy of a Rooftop. (1942.) Oil, 48 x 24". Mrs. Simon Guggenheim Fund.

below: **BREININ: Lonesome Farm.** 1936. Gouache, 13¾ x 24¾". United States WPA Art Program.





ATHERTON: Christmas Eve. 1941. Oil, 30¼ x 35".



SPRUCE: The Hawk. 1939. Oil, 19 $\frac{3}{8}$ x 23 $\frac{1}{2}$ ".

AUSTIN: Catamount. (1940.) Oil, 20 x 24". Mrs. John D. Rockefeller, Jr. Purchase Fund.



13. Realist and romantic painting in Latin America

Sometimes the 19th century traditions of Latin American picturesque landscape and costume painting have continued into the 20th century, almost untouched by modern or foreign influence. The work of Urteaga of Peru is an example. More often these traditions are modified by French influence as in the pictures by leading painters of Uruguay and Argentina illustrated on this page. In Mexico, above all, nationalistic feeling, coupled with the resurgence of the Indian as a cultural symbol, was intensified by the revolution which found expression in the mural and easel painting illustrated in section 10 (pages 134-153). Greater objectivity is found in the Mexican paintings of Charlot, O'Gorman and Meza; a more decorative, picturesque style in Carreño of Cuba and in the big composition by the Brazilian Portinari, the leading mural painter of South America.

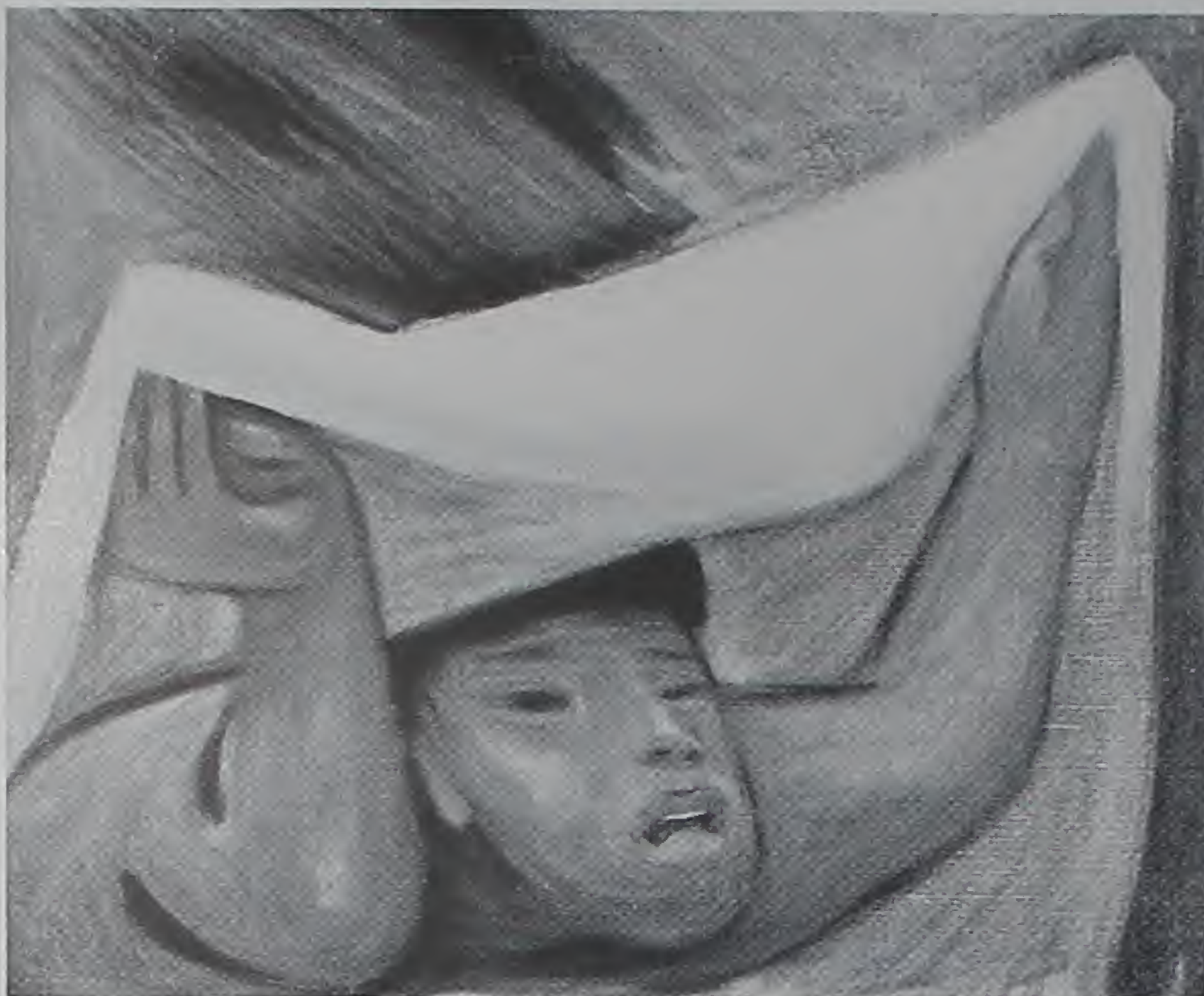
The spirit of popular ballads and broadsheets informs the romantic devil and angel pictures of Castellanos and Anguiano, and even Kahlo's self-portrait. A more personal romanticism appears in the mysterious women of Ponce de León.



above: **GUIDO: Stevedores Resting.** (1938.) Tempera, 21 $\frac{1}{8}$ x 18 $\frac{1}{8}$ ". Inter-American Fund.

below: **FIGARI: Creole Dance.** Oil, 32 x 20 $\frac{1}{2}$ ". Gift of the Honorable and Mrs. Robert Woods Bliss.





CHARLOT: Woman Lifting Rebozo. 1935.
Oil, 25 $\frac{1}{8}$ x 30".



ARIZA: Savanna. (1942.) Oil, 19 $\frac{3}{8}$ x
19 $\frac{1}{4}$ ". Inter-American Fund.



PORTINARI: Festival, St. John's Eve. (1938-39.) Mural for the Brazilian Building, New York World's Fair, 1939. Tempera, 10'6" x 11'6". Gift of the Brazilian Government.



O'GORMAN: The Sand Mines of Tetelipa. 1942. Tempera, 22¼ x 18". Gift of Edgar Kaufmann, Jr.



URTEAGA: Burial of an Illustrious Man. 1936. Oil, 23 x 32½". Inter-American Fund.

MEZA: Demonstration. (1942.) Oil, 19¾ x 39¾". Gift of Sam A. Lewisohn.





PONCE DE LEÓN: Two Women. 1934. Oil, 39¼ x 39¾", Gift of Dr. C. M. Ramírez Corría.

KAHLO: Self Portrait with Cropped Hair. 1940. Oil, 15¾ x 11". Gift of Edgar Kaufmann, Jr.



below: **CARREÑO: Tornado.** 1941. Oil, 31 x 41". Inter-American Fund.





CASTELLANOS: The Angel Kidnappers. (1943.) Oil, $22\frac{5}{8} \times 37\frac{3}{8}$ ". Inter-American Fund.

ANGUIANO: La Llorona. 1942. Oil, $23\frac{5}{8} \times 29\frac{5}{8}$ ". Inter-American Fund.



14. Realist and romantic painting in Europe

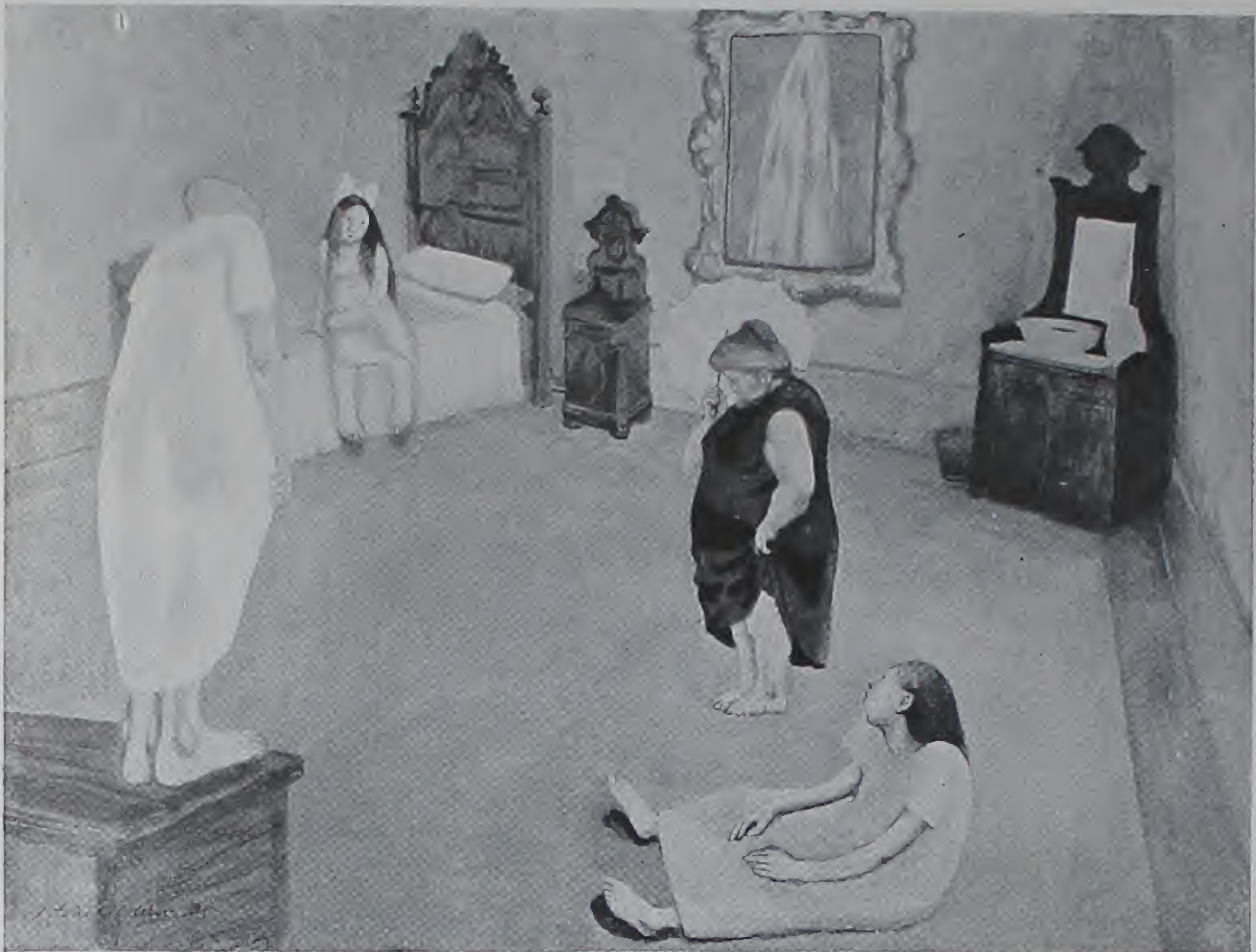
The manifold romantic spirit never died in European painting even during the reign of formal esthetic values. It had been powerful in van Gogh, Gauguin and Redon. Various disguised, it invaded the cubism of Duchamp and Feininger, the expressionism of Rouault, Nolde and Kokoschka. And it was a prime emotion in the isolated early work of Picasso, de Chirico and Chagall. But romanticism first emerged as a conscious revival both of name and tradition in 1926 in the Paris neo-romantic group of which the most notable were Tchelitchev (page 236) and Berman, both of whom later moved to America, Bérard

and Leonid who continued to work in France. In England, Stanley Spencer was a precursor of a now flourishing romantic movement.

In Europe a parallel realist reaction began significantly about 1915 with certain drawings of Picasso but, as a full-fledged movement, realism first gained strength in the German *neue Sachlichkeit*, the new objectivity, under the leadership of Dix and Grosz who repudiated studio expressionism and abstraction for a world of hard-boiled facts. Ten years later, the dour, tough-minded portraits by Balthus suggest those by Dix more than those by his fellow Parisians.

SPENCER, STANLEY: *The Nursery*. 1936. Oil, 30 $\frac{1}{8}$ x 36 $\frac{1}{8}$ ". Gift of the Contemporary Art Society, London.





opposite above: TCHELITCHEW: *The Madhouse*. 1935. Gouache, 19¼ x 24¾".

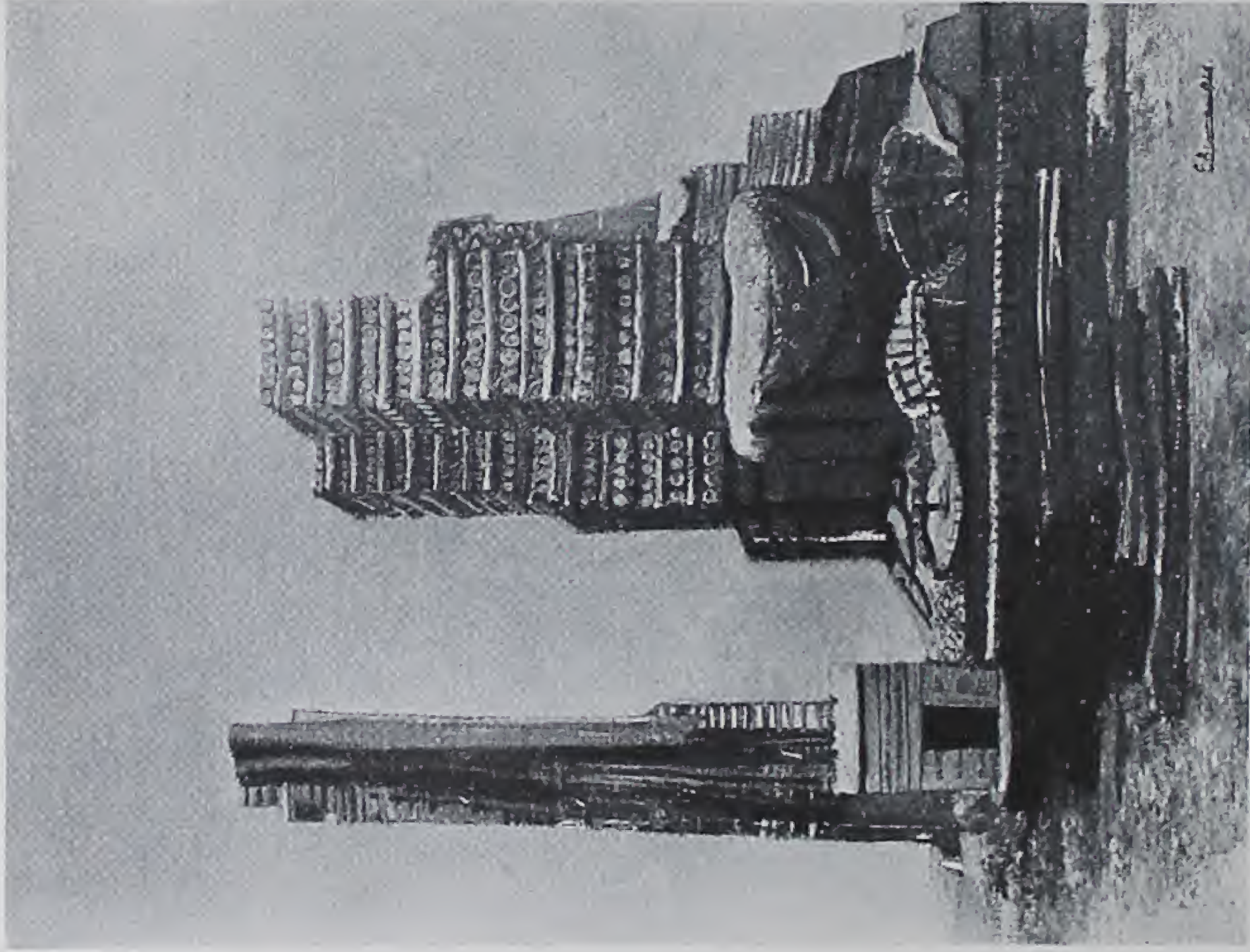
opposite below: LEONID: *Shrimp Fishermen*. 1937. Oil, 21¼ x 31¾". Gift of Mr. and Mrs. James Thrall Soby.



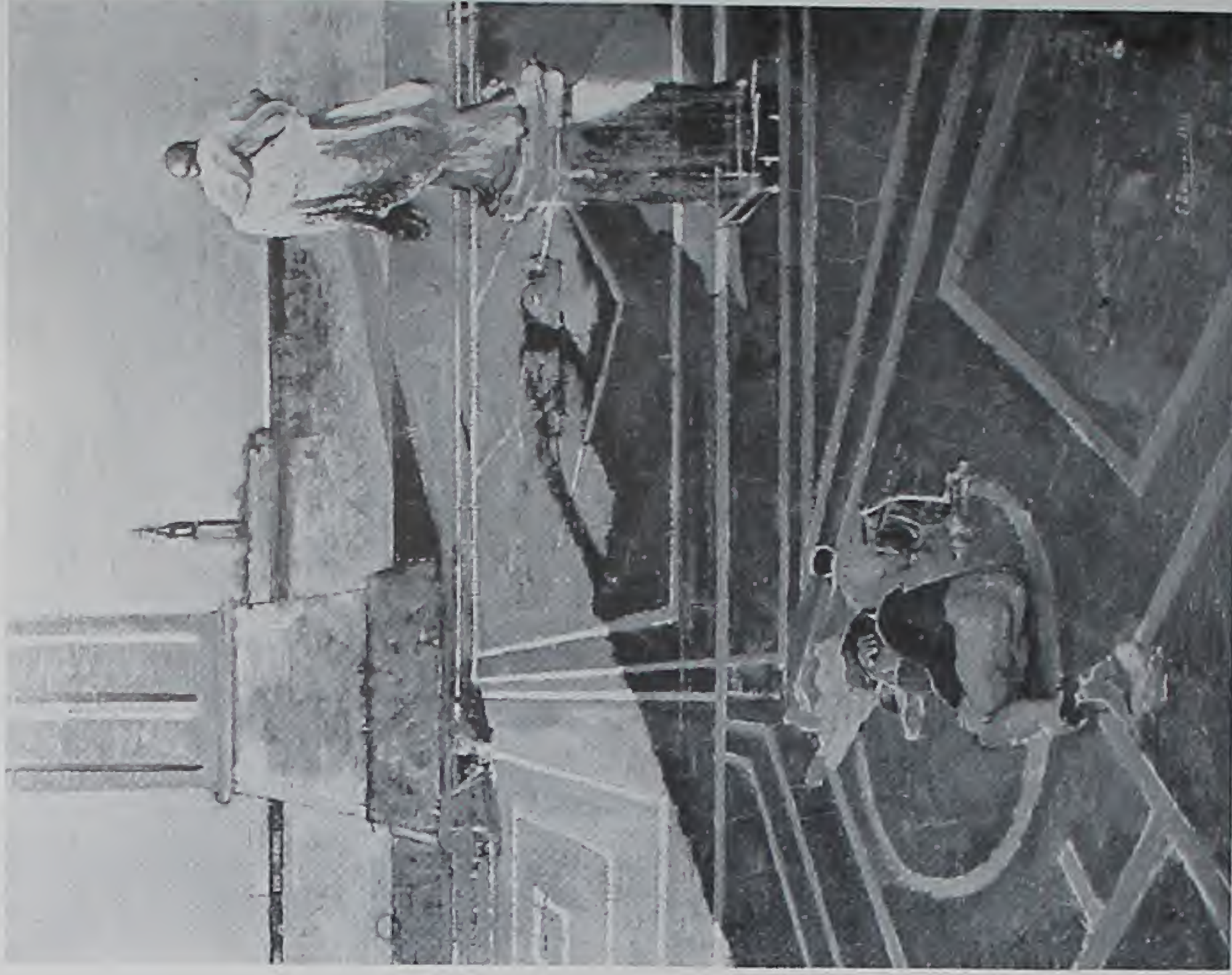
BÉRARD: *Portrait of Jean Cocteau*. 1928. Oil, 25½ x 21¼". Mrs. John D. Rockefeller, Jr. Purchase Fund.



BÉRARD: *Promenade*. 1928. Oil, 16½ x 10½". Mrs. Simon Guggenheim Fund.



BERMAN: Winter. 1929. Oil, $36\frac{1}{8}$ x $28\frac{3}{4}$ ". Gift of Richard Blow.



BERMAN: Sleeping Figures, Statue, Campanile. 1932. Oil, $36\frac{1}{4}$ x $28\frac{3}{4}$ ". Gift of Philip L. Goodwin.



BERMAN: The Gates of the City, Nightfall.
1937. Oil, 30 1/8 x 40". Gift of Mr. and Mrs.
James Thrall Soby.



BALTHUS: Portrait of André Derain. 1936. Oil, $44\frac{3}{8} \times 28\frac{1}{2}$ ". Acquired through the Lillie P. Bliss Bequest.



BALTHUS: Joan Miro and His Daughter Dolores. 1937-38. Oil, 51¼ x 35". Mrs. John D. Rockefeller, Jr. Purchase Fund.

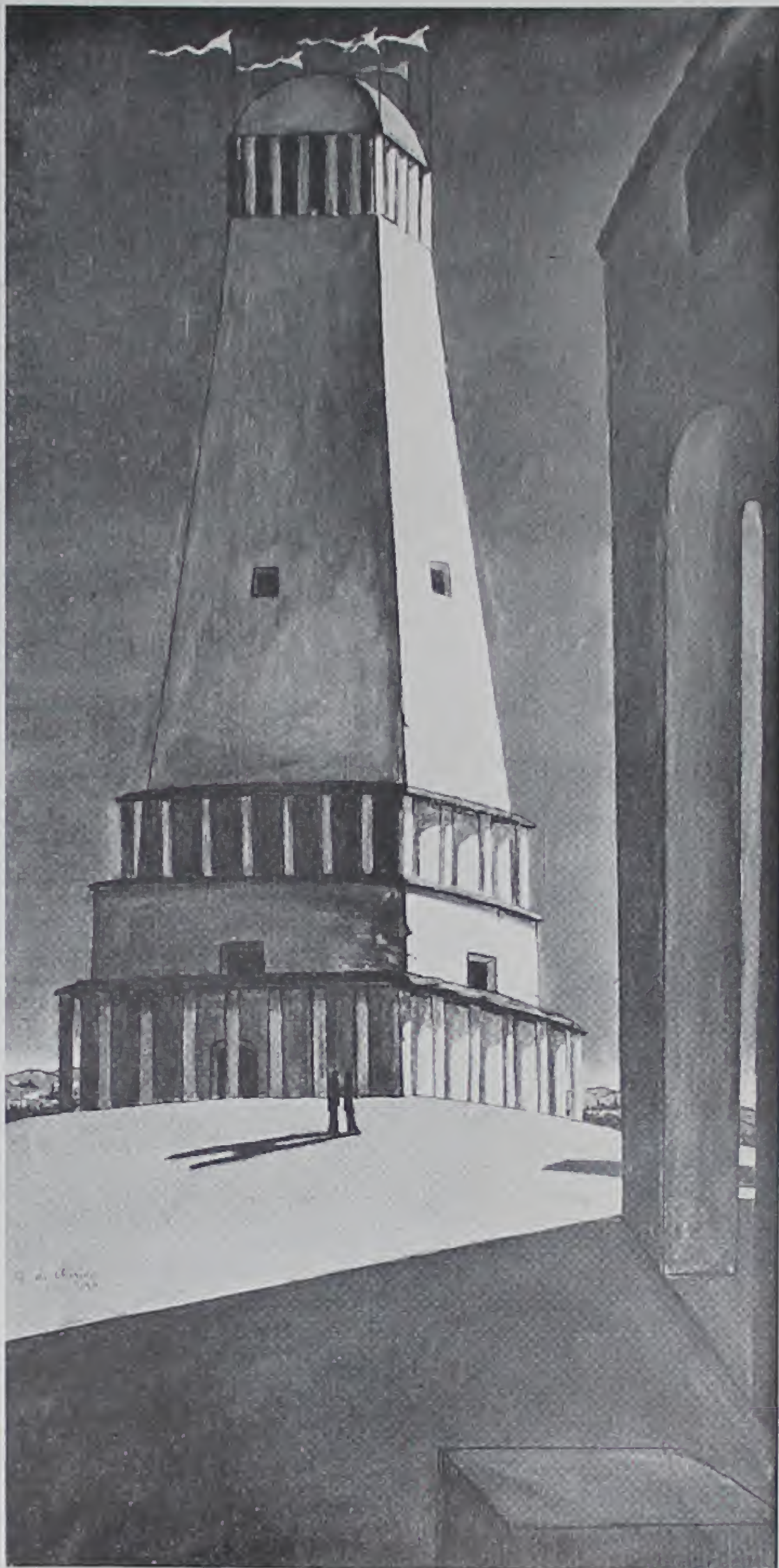


DIX: Dr. Mayer-Hermann. 1926. Oil, 58 $\frac{3}{4}$ x 39". Gift of Philip C. Johnson.

15. Magic realism

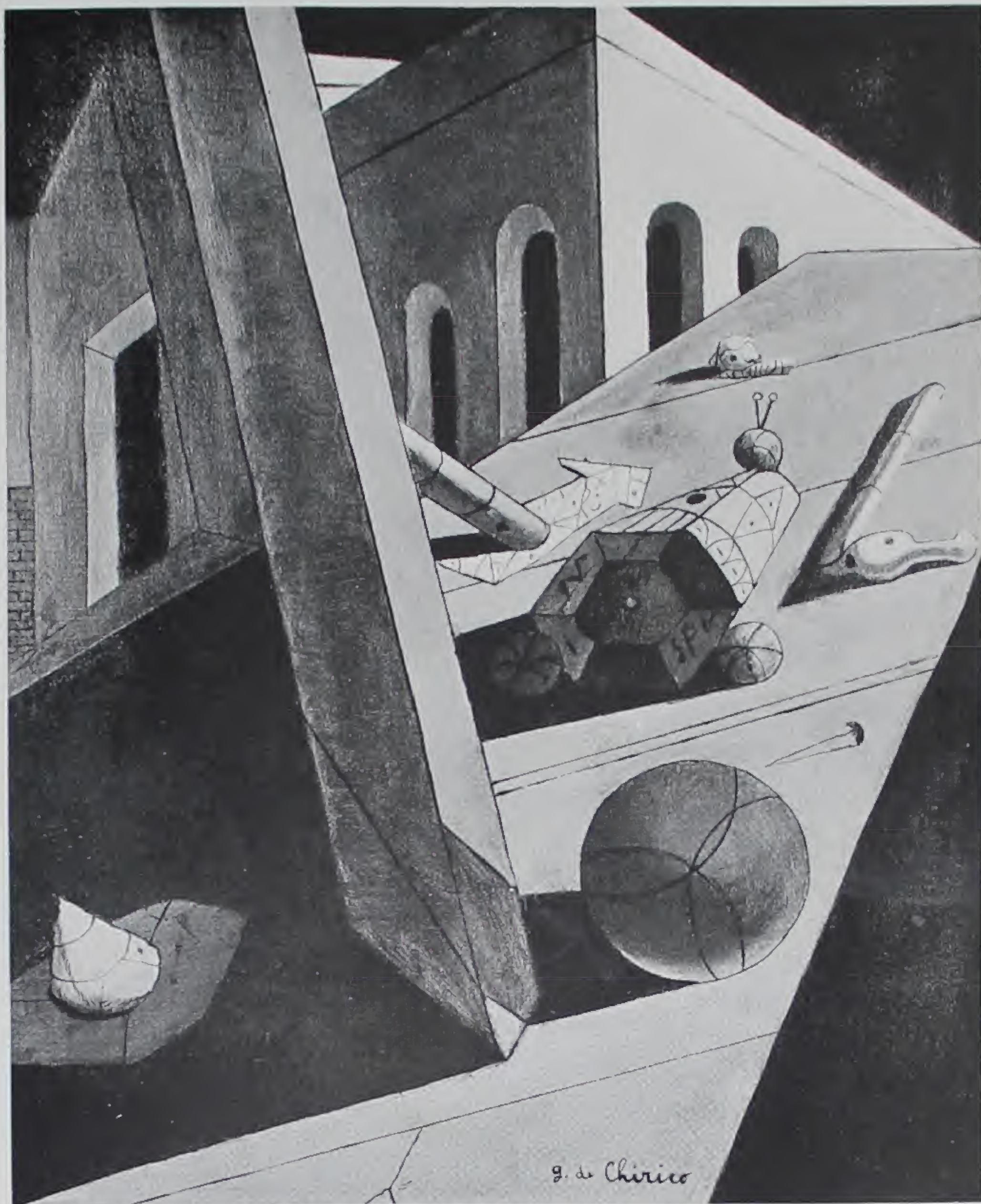
Emphatic realism of perspective, modeling and natural texture almost disappeared from progressive painting during the fifty years between 1875 and 1925. Its revival, conspicuous in the Dix, opposite, has already been seen in many paintings illustrated in sections 10 through 14.

Such realism of technique has in the past three decades often been used to make convincing the most fantastic and irrational subject matter with results sometimes called "magic realism." The mysterious effects of deep perspective were revived by de Chirico about 1910. Later, in his enigmatic still lifes, he added facsimile textures. His art showed the way to the surrealists Ernst, Tanguy, Dali, Magritte, Oelze, and the *trompe-l'oeil* still life painter, Pierre Roy.



de CHIRICO: *Nostalgia of the Infinite*. 1911. Oil, 53¼ x 25½".





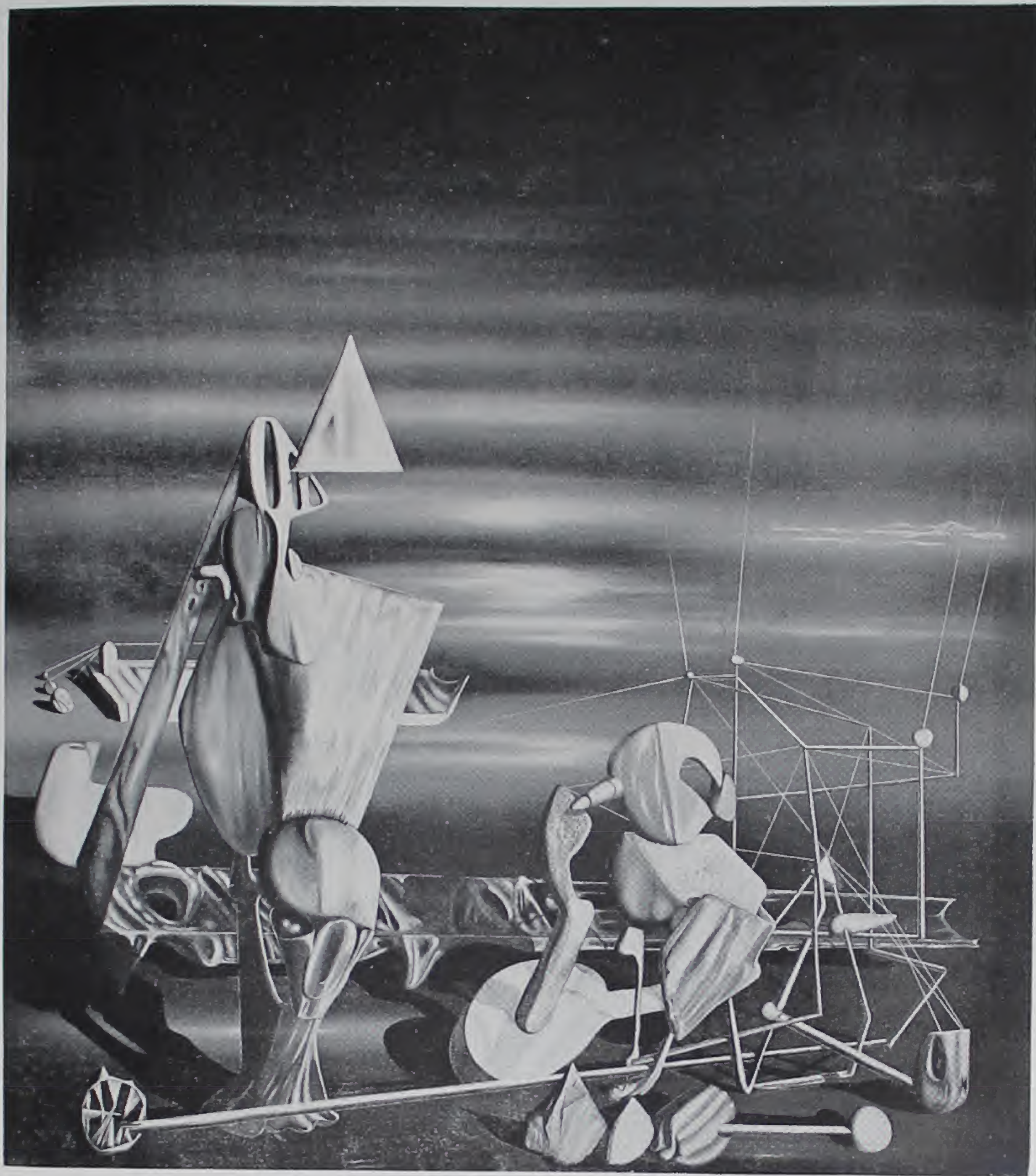
de CHIRICO: Toys of a Prince (Evil Genius of a King). (1914-15.) Oil, 24 x 19 $\frac{3}{4}$ ".





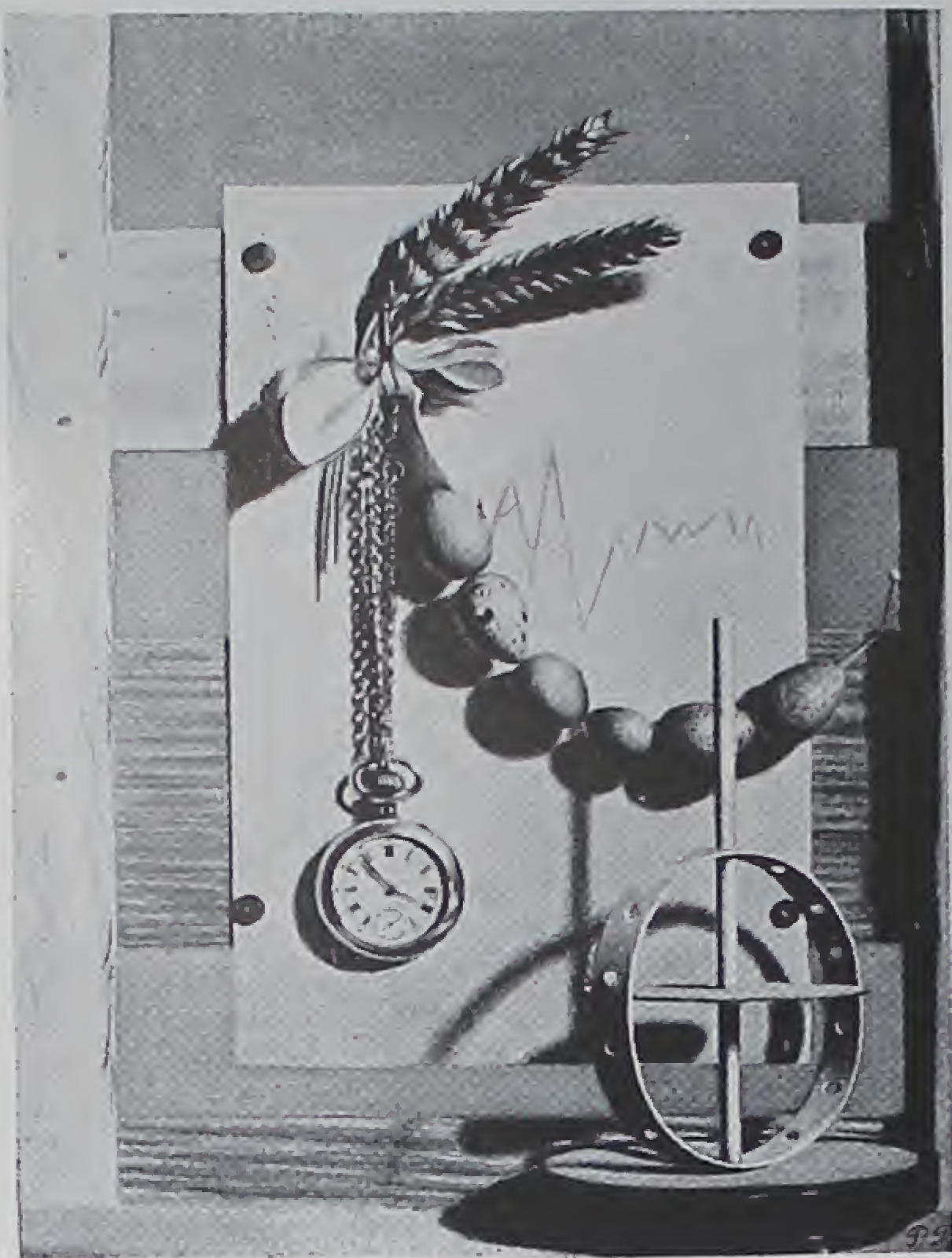
ERNST: Napoleon in the Wilderness. (1941.) Oil, 18¼ x 15".





TANGUY: *Slowly toward the North*. 1942. Oil, 42 x 36". Gift of Philip C. Johnson.

opposite: TANGUY: *Mama, Papa Is Wounded!* 1927. Oil, 36 $\frac{1}{4}$ x 28 $\frac{3}{4}$ ".

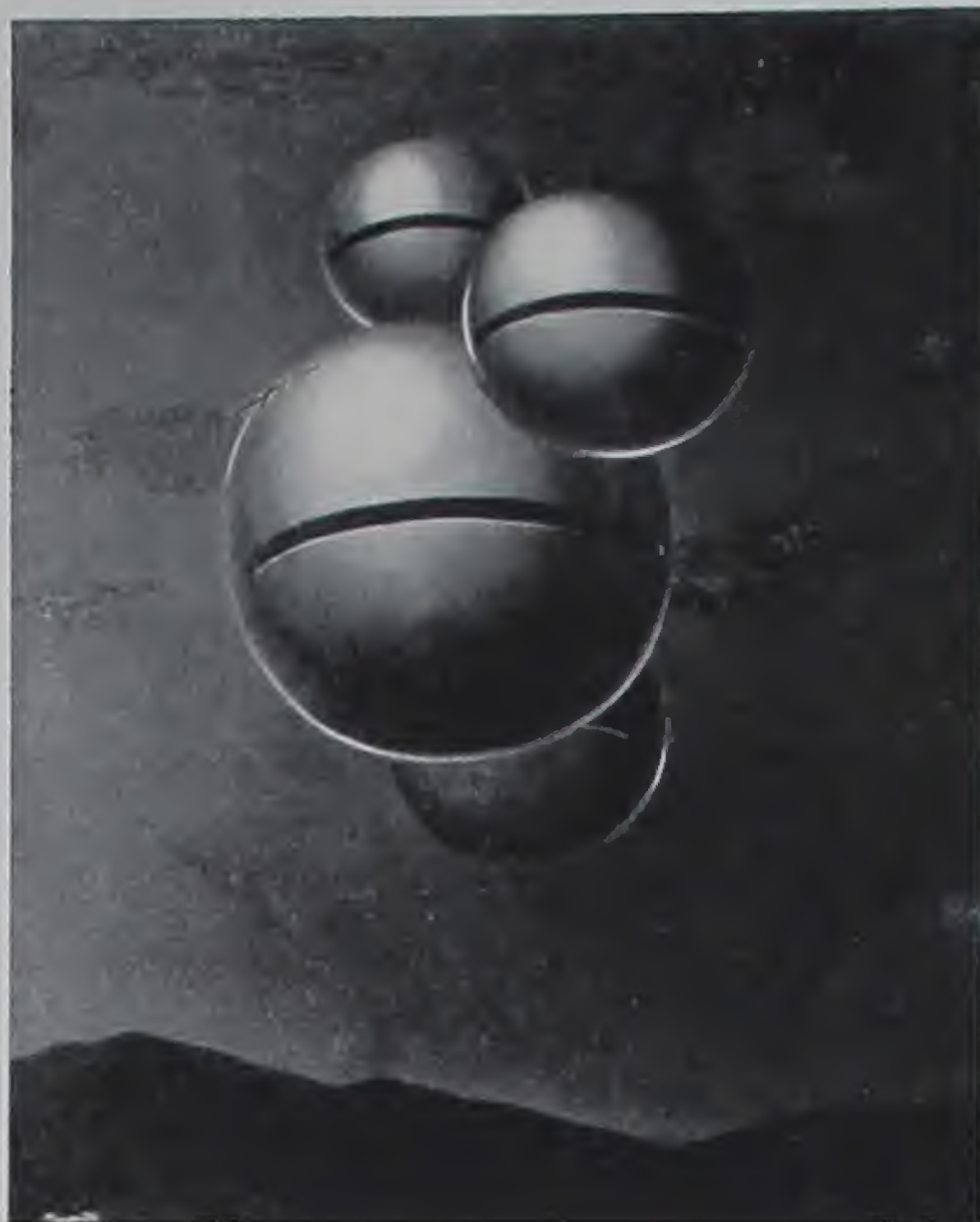


ROY: Daylight Saving Time. (1929.) Oil, 21½ x 15". Gift of Mrs. Ray Slater Murphy.

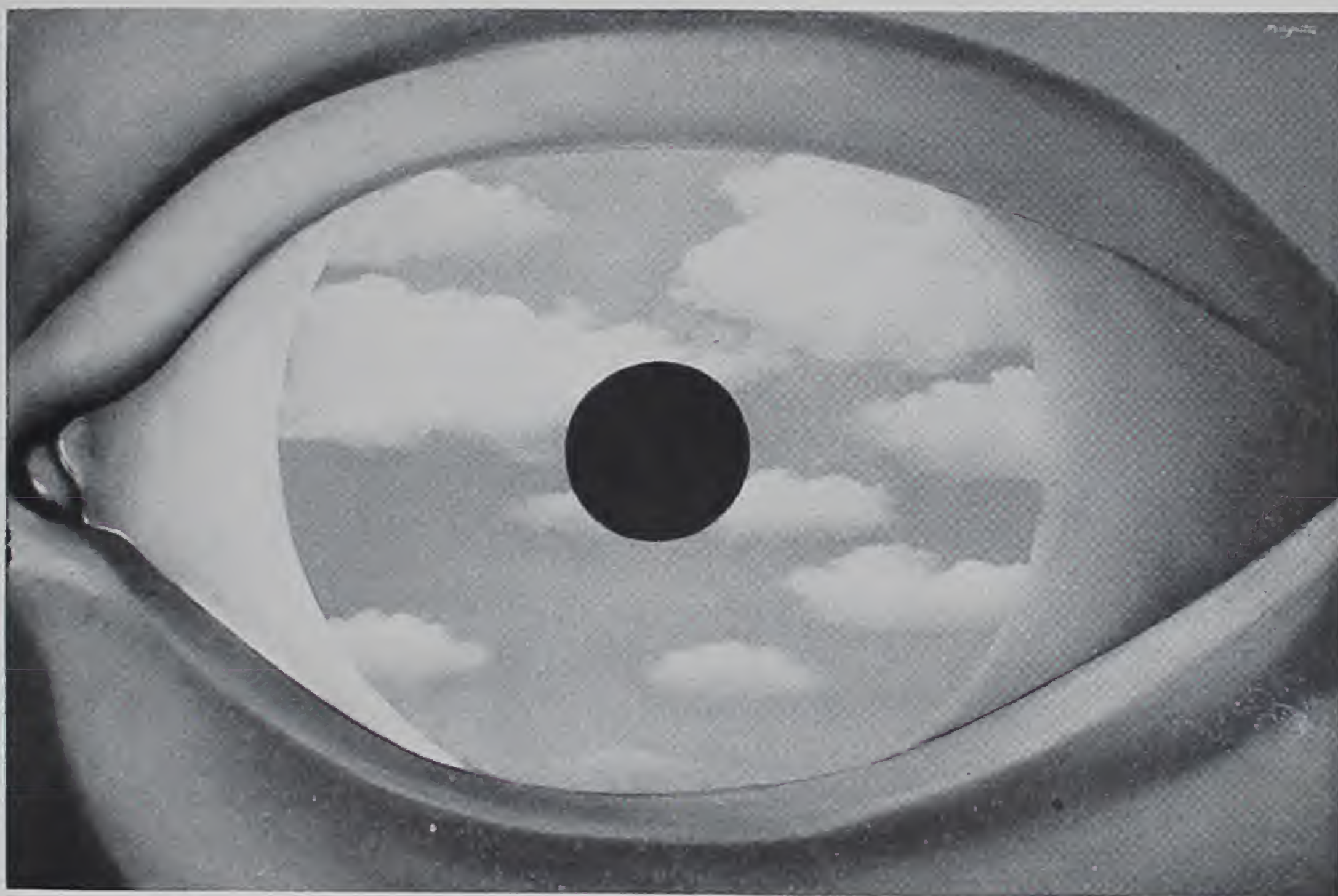


ROY: Danger on the Stairs. (1927-28.) Oil, 36 x 23½". Gift of Mrs. John D. Rockefeller, Jr.

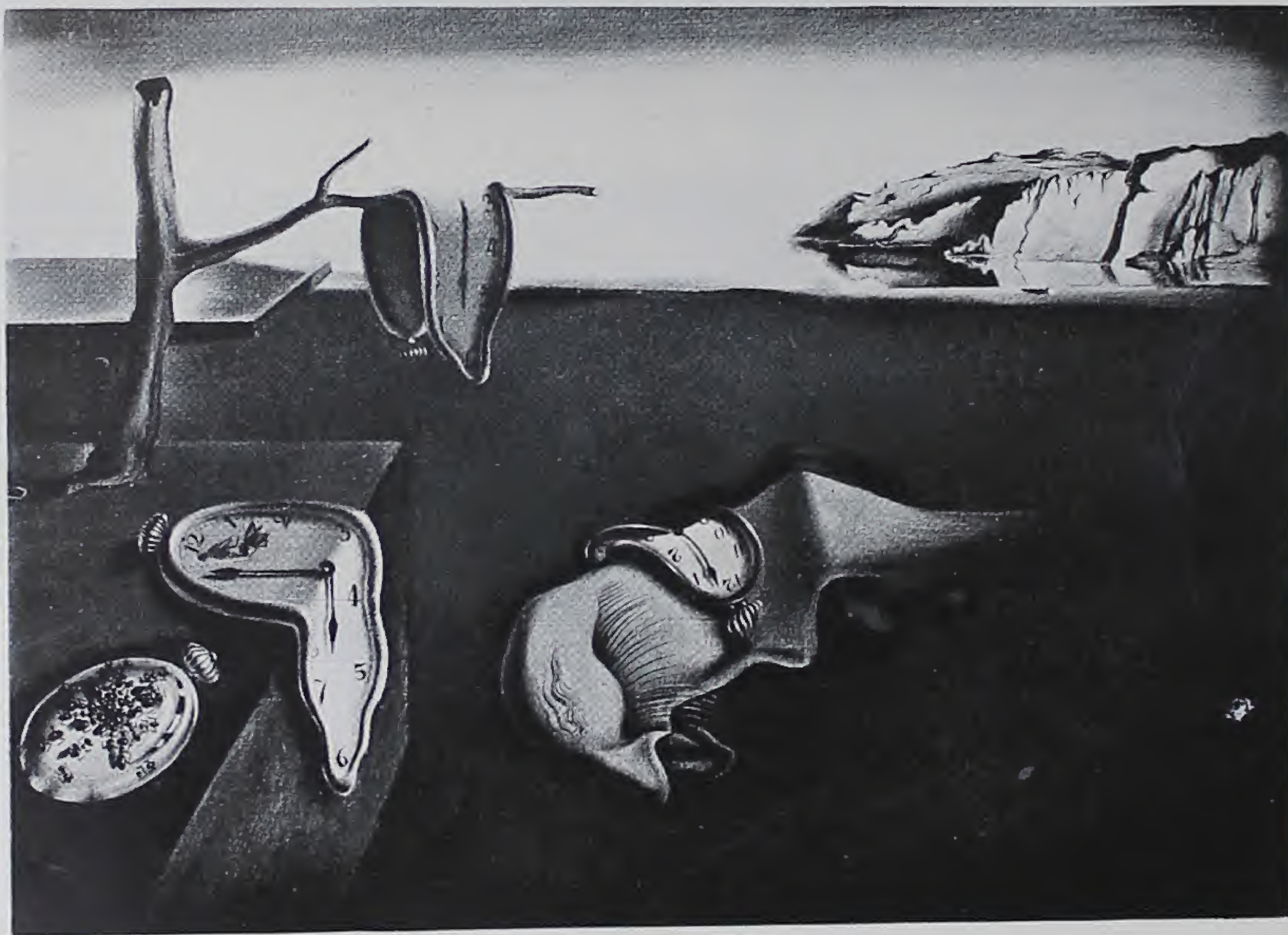
MAGRITTE: The Voice of the Winds. (1928.)
Oil, 25½ x 19⅝".



MAGRITTE: The False Mirror. (1928.) Oil, 21¼ x 31⅝".



DALI: The Persistence of Memory. 1931. Oil, 10 x 14"





DALÍ: Portrait of Gala. 1935. Oil, 12¾ x 10½".



OELZE: Expectation. 1936. Oil, 32 1/8 x 39 5/8".

16. Free form – free symbol

Under this broad heading are grouped a wide variety of illustrations which, taken together with "magic realism" (section 15) and the late work of Picasso (pages 104–106), represent the most original and exploratory directions in the painting of the second quarter of our century. Some of the artists are or were surrealists but most have not been associated with any organized movement.

Lyrical spontaneity of line, form and color, which finds its archetype in the early abstract paintings of Kandinsky, continues and develops in the work of Arp, Masson, Miro, Tobey and younger artists such as Gorky, Matta and Pollock. In much of their art and in that of the pioneers, Klee and Chagall, freedom of imagery and metaphor matches freedom of technique

right: KANDINSKY: *Improvisation*. 1915. Watercolor, 13¼ x 9".

below: KANDINSKY: *Composition VII, Fragment I*. 1913. Oil, 34⅞ x 39⅝". Acquired through the Lillie P. Bliss Bequest.





KLEE: Demon above the Ships. 1916. Watercolor, pen and ink, 9 x 7 $\frac{1}{8}$ ". Acquired through the Lillie P. Bliss Bequest.

and form. Their poetic painting is recondite by comparison with the more traditional romanticism of the artists previously illustrated (sections 12–14) though less calculated than the meticulous wonders of the magic realists (section 15).

Free intuitive association emerging from the unconscious and practiced occasionally with a high degree of automatism is a principle source of the paintings in this section, but there are many other related inspirations: archaic or primitive art, for instance, in Klee, Mérida, Tamayo, Merrild, Torres García, Gottlieb; irrational humor in the dada sallies of Ray, Grosz, Schwitters and Ernst; nature mysticism in Dove, Graves, Tchelitchew, Sutherland, Stamos; the mysteries of modern science in Matta; myth and magic in Klee, Tobey, Miro, Seligmann, Masson, and Lam.

KLEE: Christian Sektarian. 1920. Watercolor and ink, 10 1/8 x 6 3/8".
James Thrall Soby Fund.



KLEE: Letter Ghost. (1937.) Gouache, 13 x 19".

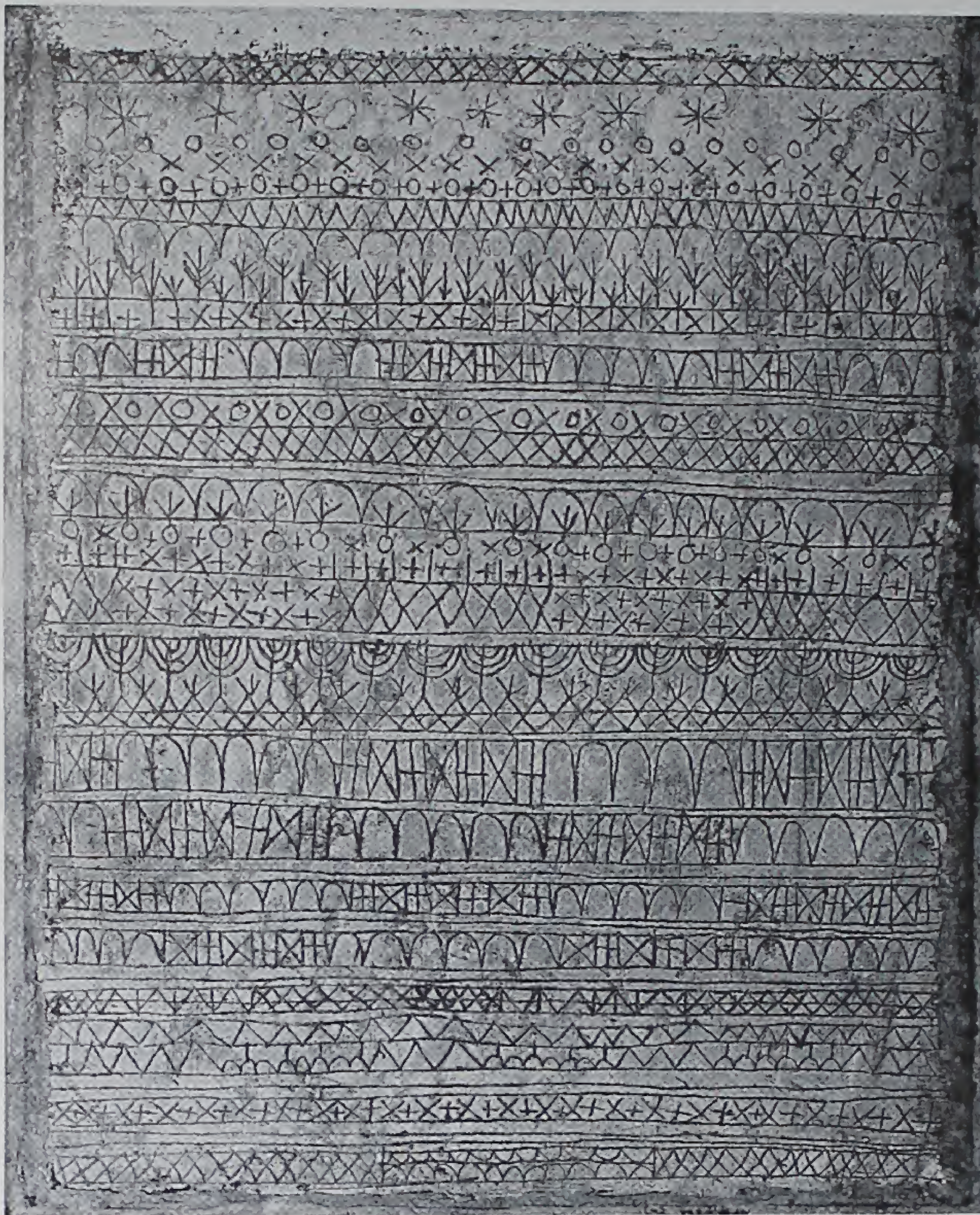


KLEE: Slavery. 1925. Watercolor, pen and ink, gouache, 10 x 14".





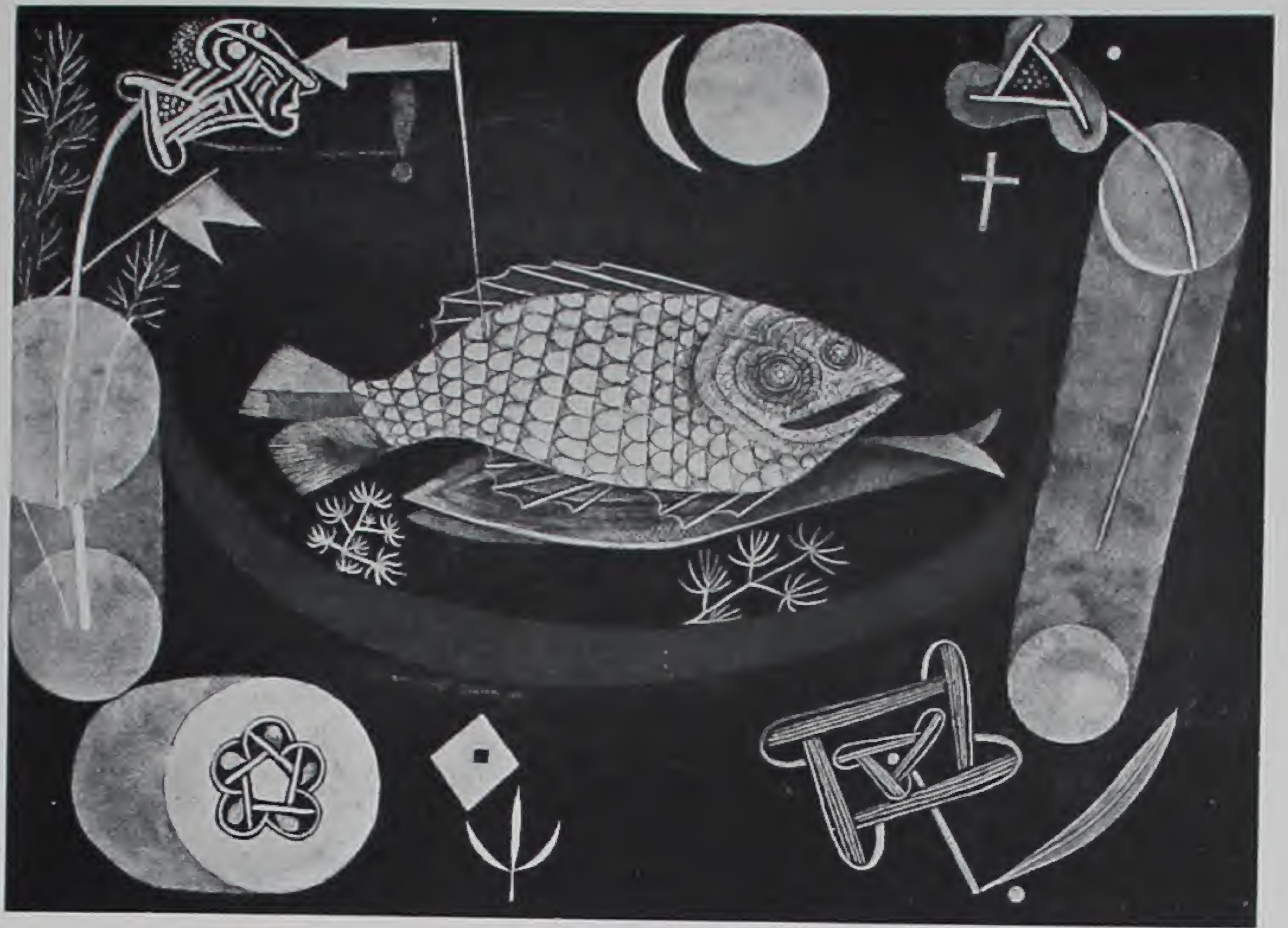
KLEE: Twittering Machine. 1922. Watercolor, pen and ink, 16¼ x 12".



KLEE: Pastorale. 1927. Tempera, 27¼ x 20⅝". Mrs. John D. Rockefeller, Jr. Purchase Fund.

opposite above: **KLEE: Around the Fish.** 1926. Oil, 18¾ x 25⅛". Mrs. John D. Rockefeller, Jr. Purchase Fund.

opposite below: **KLEE: The Mocker Mocked.** (1930.) Oil, 17 x 20⅝". Gift of J. B. Neumann.

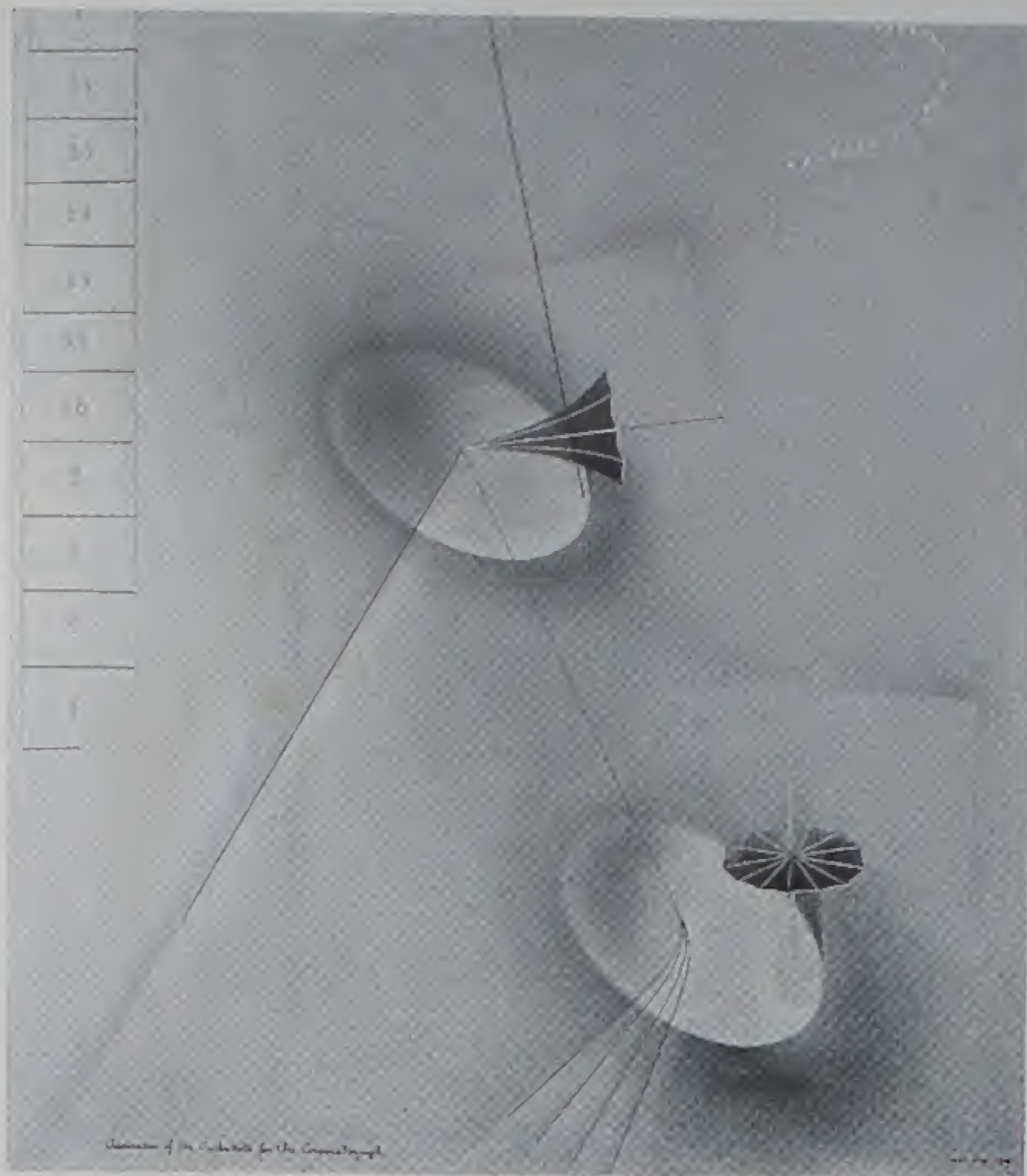






CHAGALL: Time Is a River without Banks. 1930-39. Oil, 39 $\frac{3}{8}$ x 32".

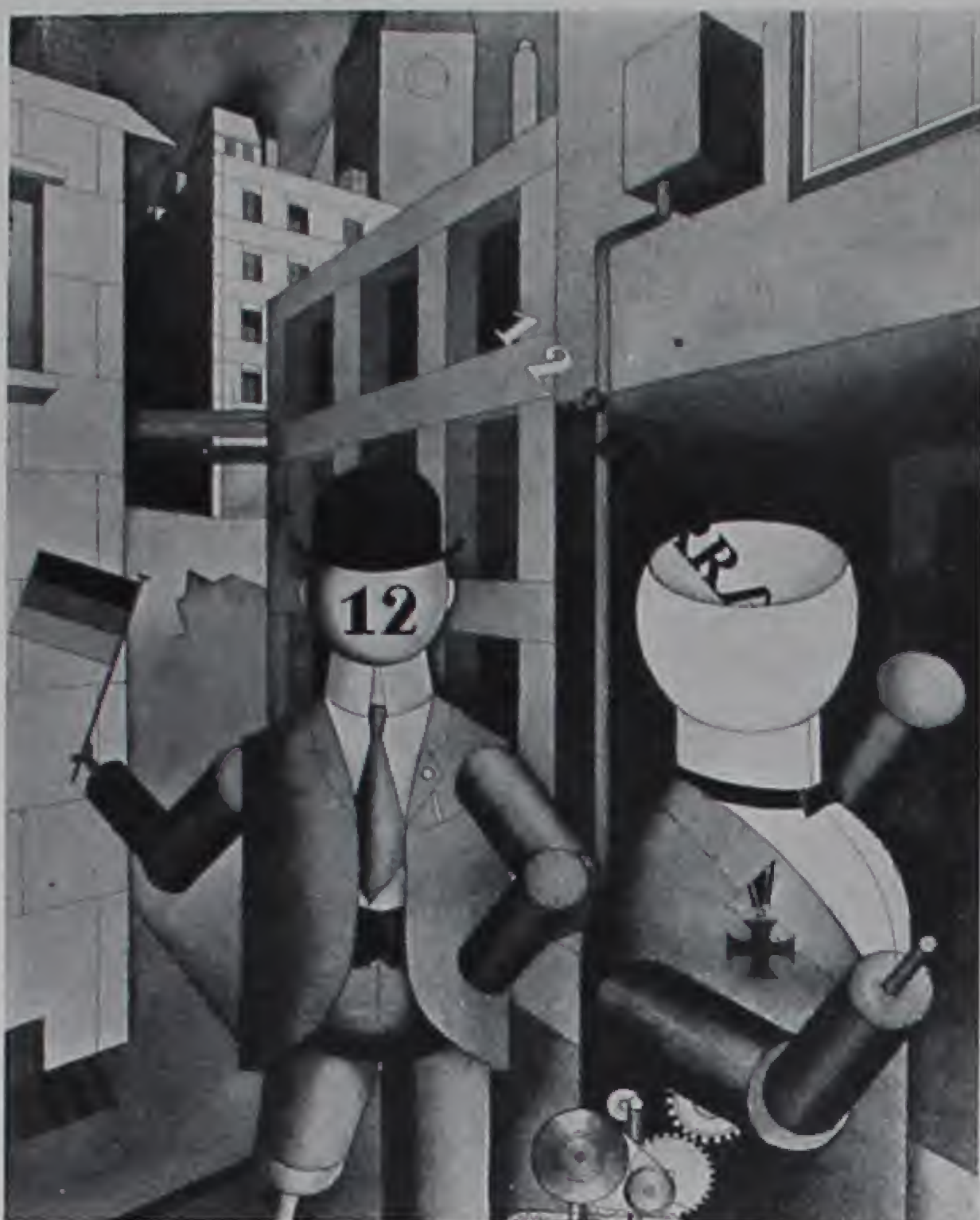
opposite: CHAGALL: I and My Village. 1911. Oil, 75 $\frac{5}{8}$ x 59 $\frac{5}{8}$ ". Mrs. Simon Guggenheim Fund.



above: RAY: *Admiration of the Orchestrelle for the Cinematograph*. 1919. Air brush, 26 x 21½". Gift of A. Conger Goodyear.

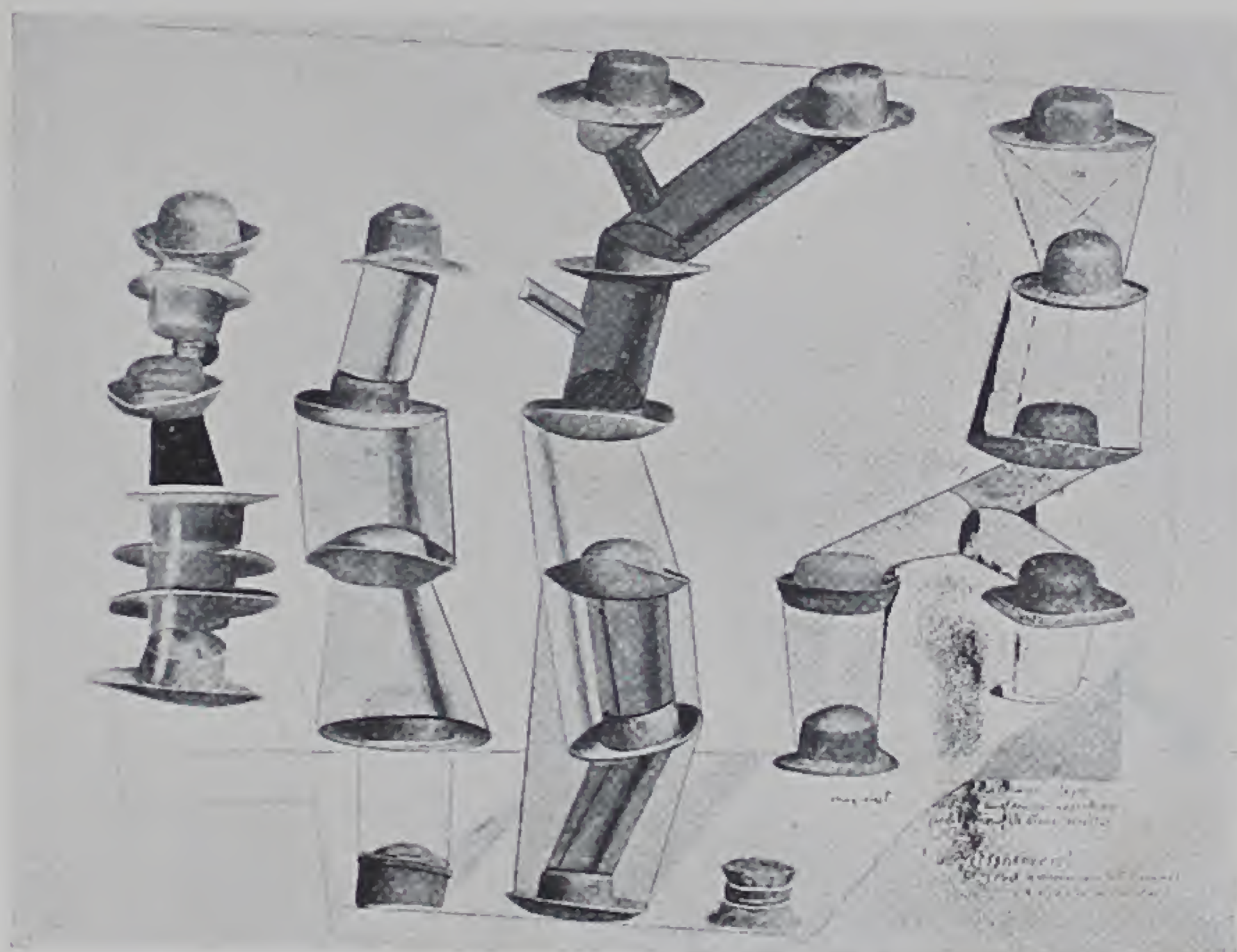


SCHWITTERS: *Merz: Santa Claus*. 1922. Collage, 7½ x 6".



GROSZ: Republican Automatons. (1920.) Watercolor, 23 $\frac{5}{8}$ x 18 $\frac{5}{8}$ ". Gift of the Advisory Committee.

ERNST: The Hat Makes the Man. (1920.) Collage, pencil, ink, watercolor, 14 x 18".



ARP: *Mountain, Table, Anchors, Navel.* (1925.) Oil on cardboard with cut-outs, 29⁵/₈ x 23¹/₂".



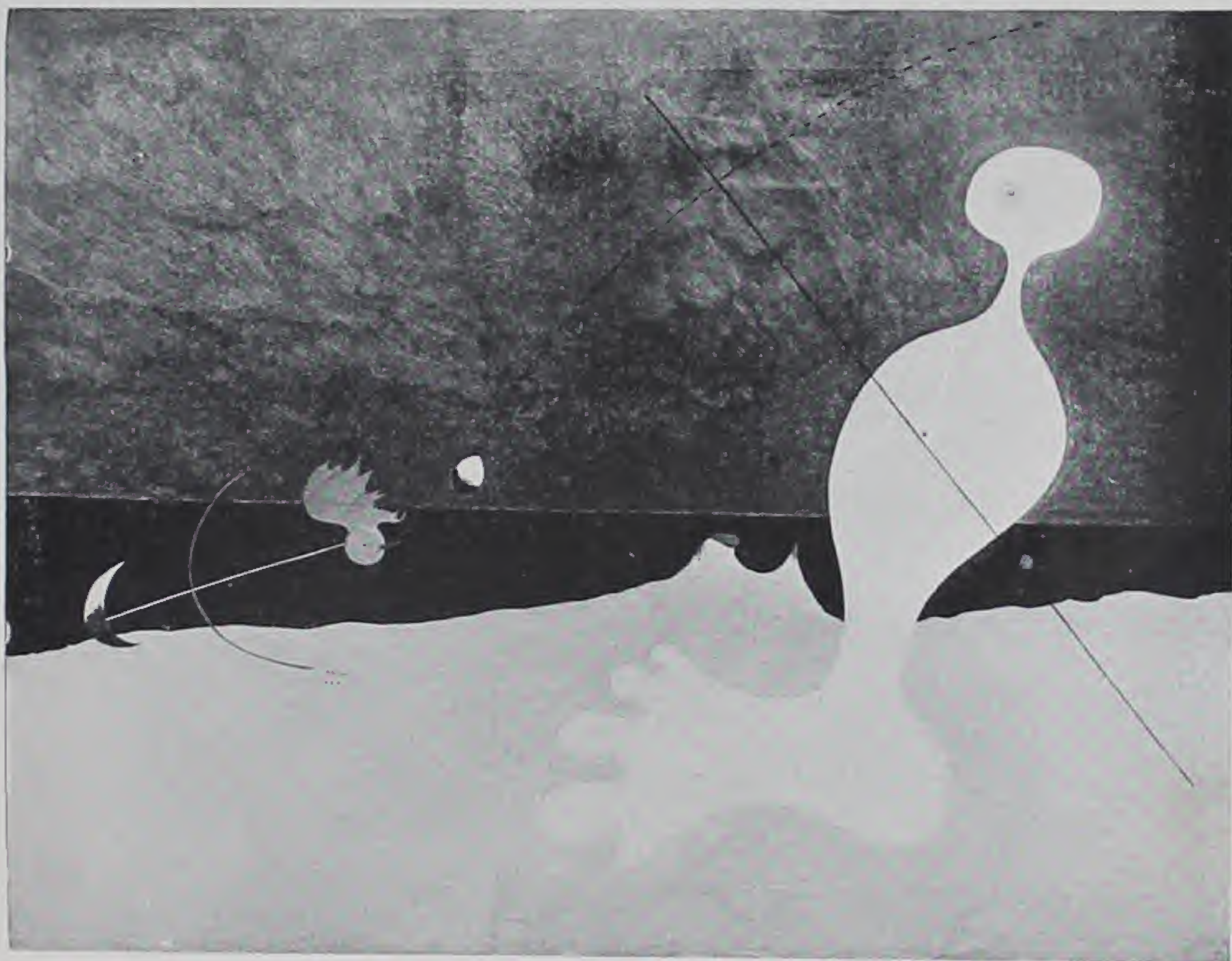
below: ERNST: *Forest.* (1926.) Oil, 28³/₄ x 36¹/₄".



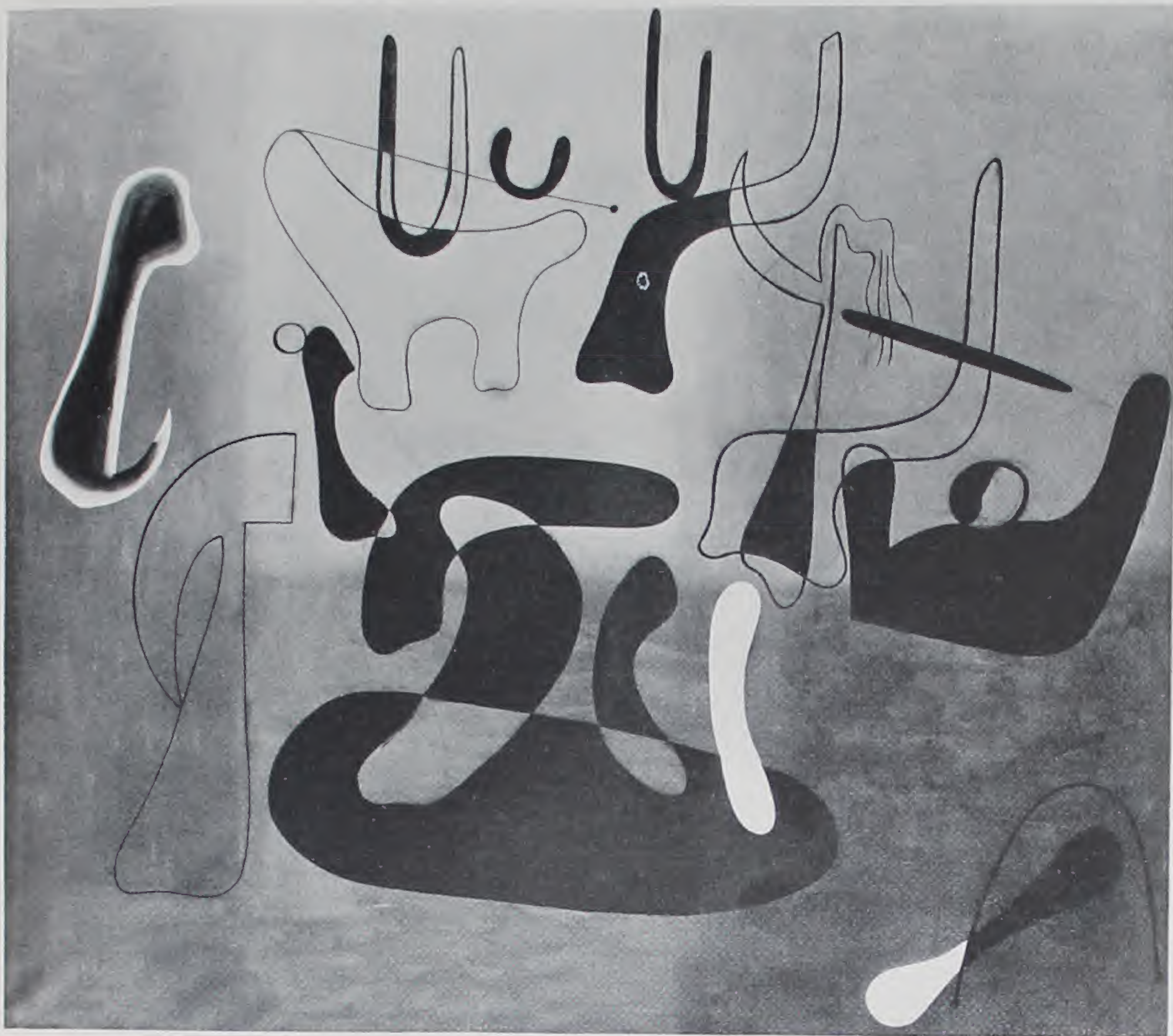


MIRO: Catalan Landscape (The Hunter). 1923–24. Oil, 25½ x 39½".

MIRO: Person Throwing a Stone at a Bird. 1926. Oil, 29 x 36¼".







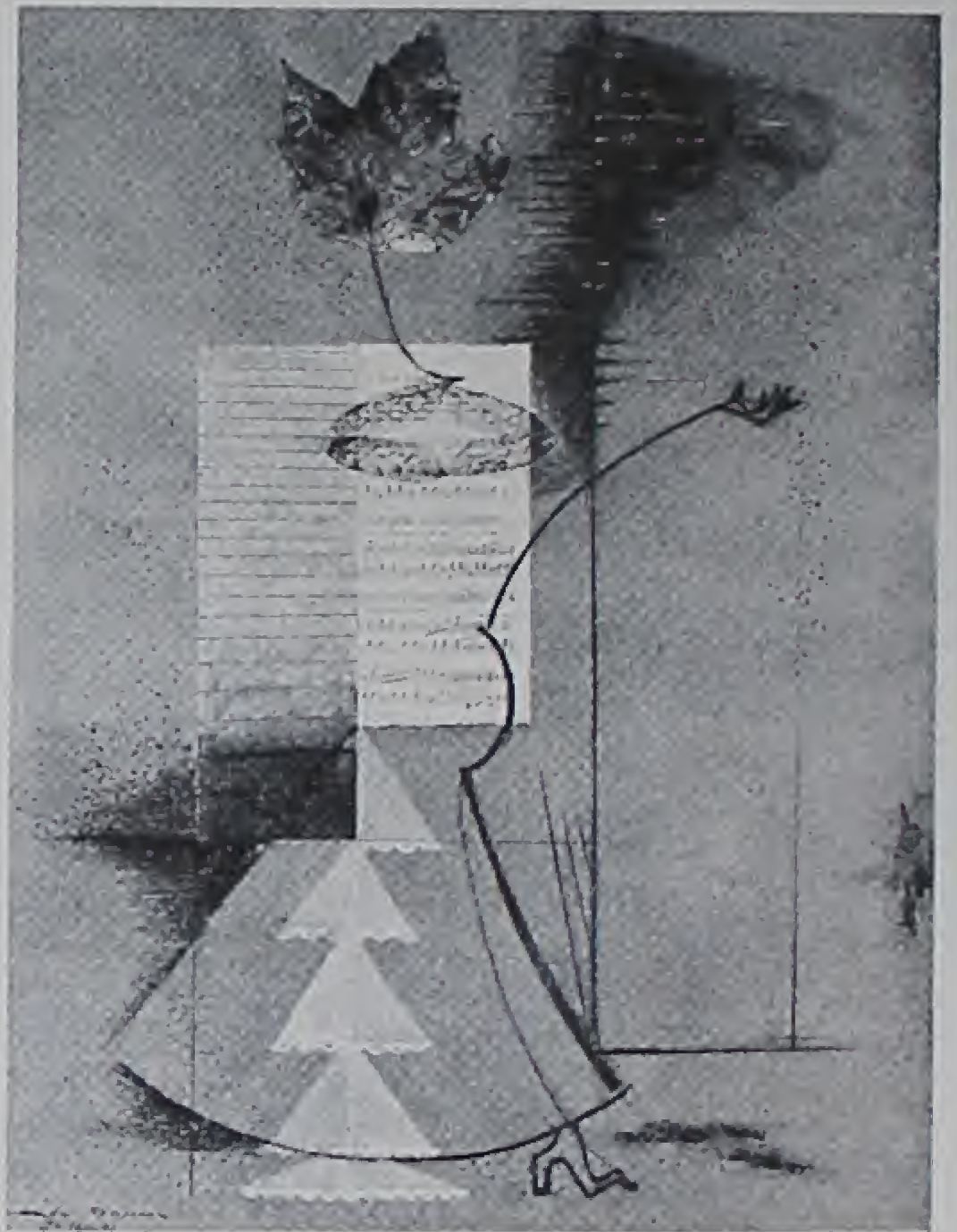
MIRO: *Composition*. 1933. Oil, 68½ x 77¼". Gift of the Advisory Committee.

opposite: MIRO: *Dutch Interior*. 1928. Oil, 36½ x 28¾". Mrs. Simon Guggenheim Fund.

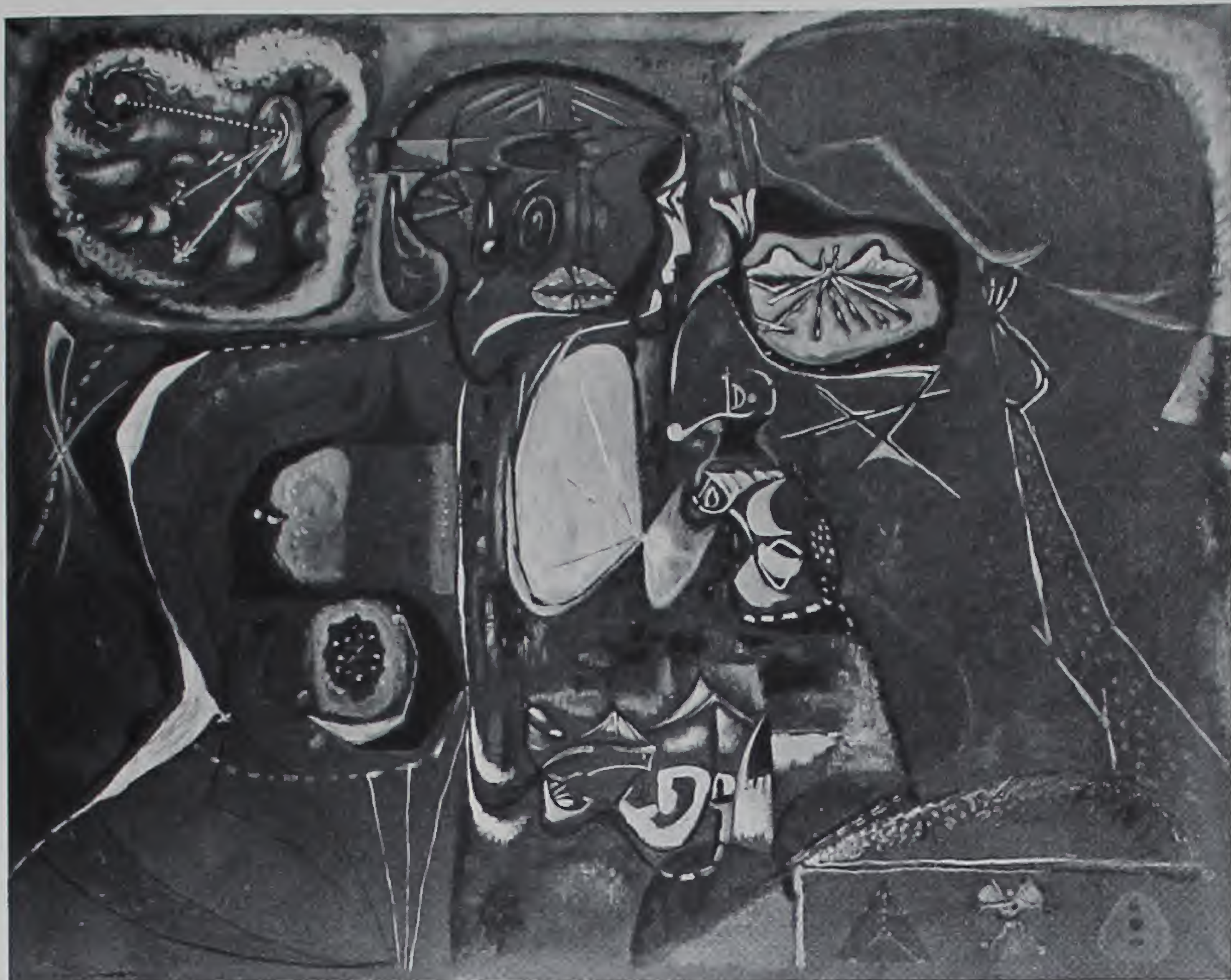


above: **MASSON: Battle of Fishes.** (1927.) Sand, pencil and oil, 14 $\frac{1}{8}$ x 28 $\frac{1}{8}$ ".

right: **MASSON: Street Singer.** 1941. Pastel and collage, 23 $\frac{1}{2}$ x 17 $\frac{1}{2}$ ".
Mrs. Simon Guggenheim Fund.



left: **MIRO: The Beautiful Bird Revealing the Unknown to a Pair of Lovers.** 1941. Gouache, 18 x 15". Acquired through the Lillie P. Bliss Bequest.



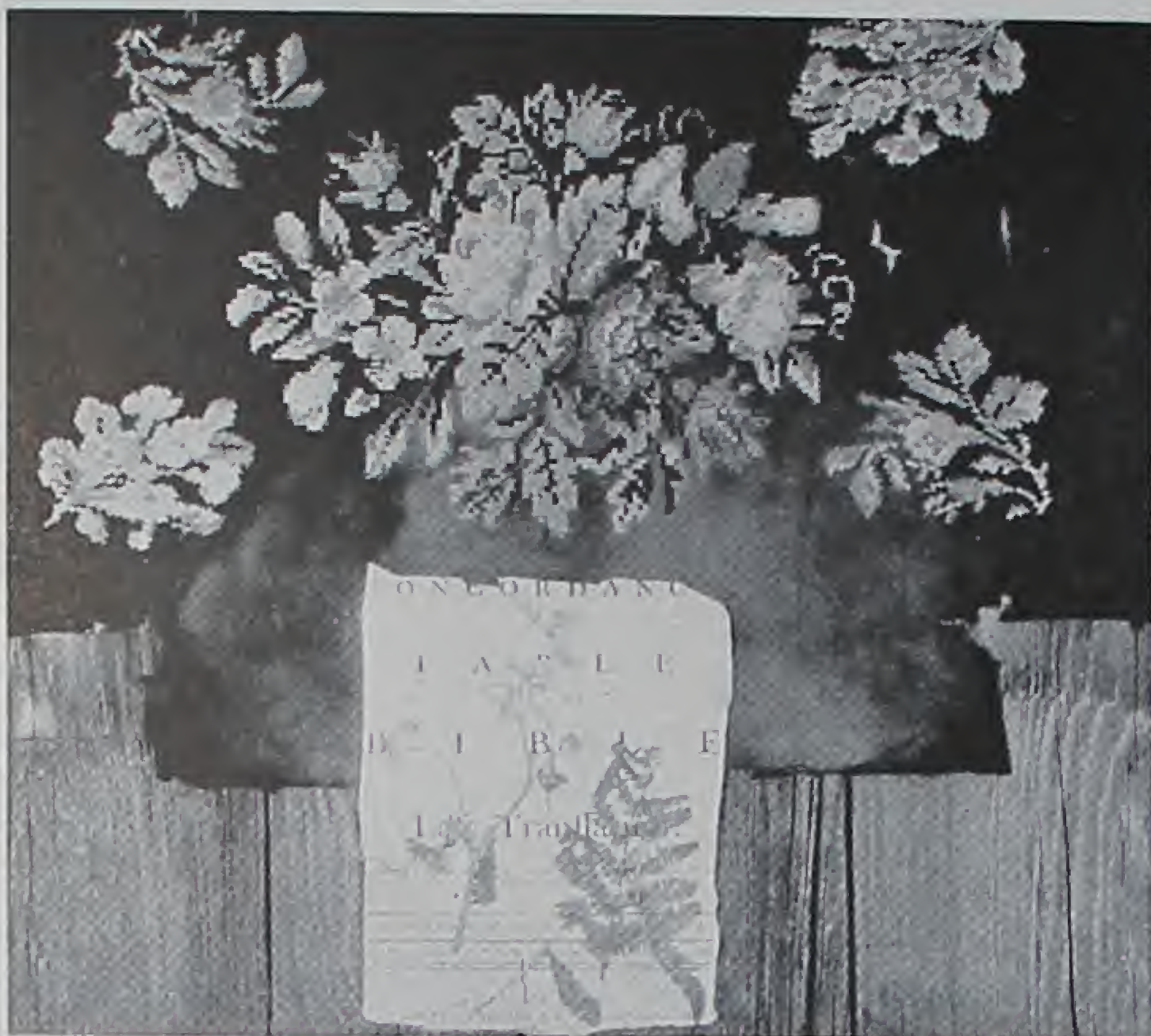
MASSON: Leonardo da Vinci and Isabella d'Este. 1942. Oil, 39 $\frac{7}{8}$ x 50".



above: **MATTA**: *Le Vertige d'Eros*. (1944.)
Oil, 77 x 99".

MATTA: *Listen to Living*. 1941. Oil, 29½
x 37¾". Inter-American Fund.





*9/21/12
Lons*

DOVE: Grandmother. (1925.) Collage of shingles, needlepoint, paper, pressed flowers, 20 x 21¼". Gift of Philip L. Goodwin.

below: **DOVE: Willows.** (1940.) Oil, 25 x 35". Gift of Duncan Phillips.

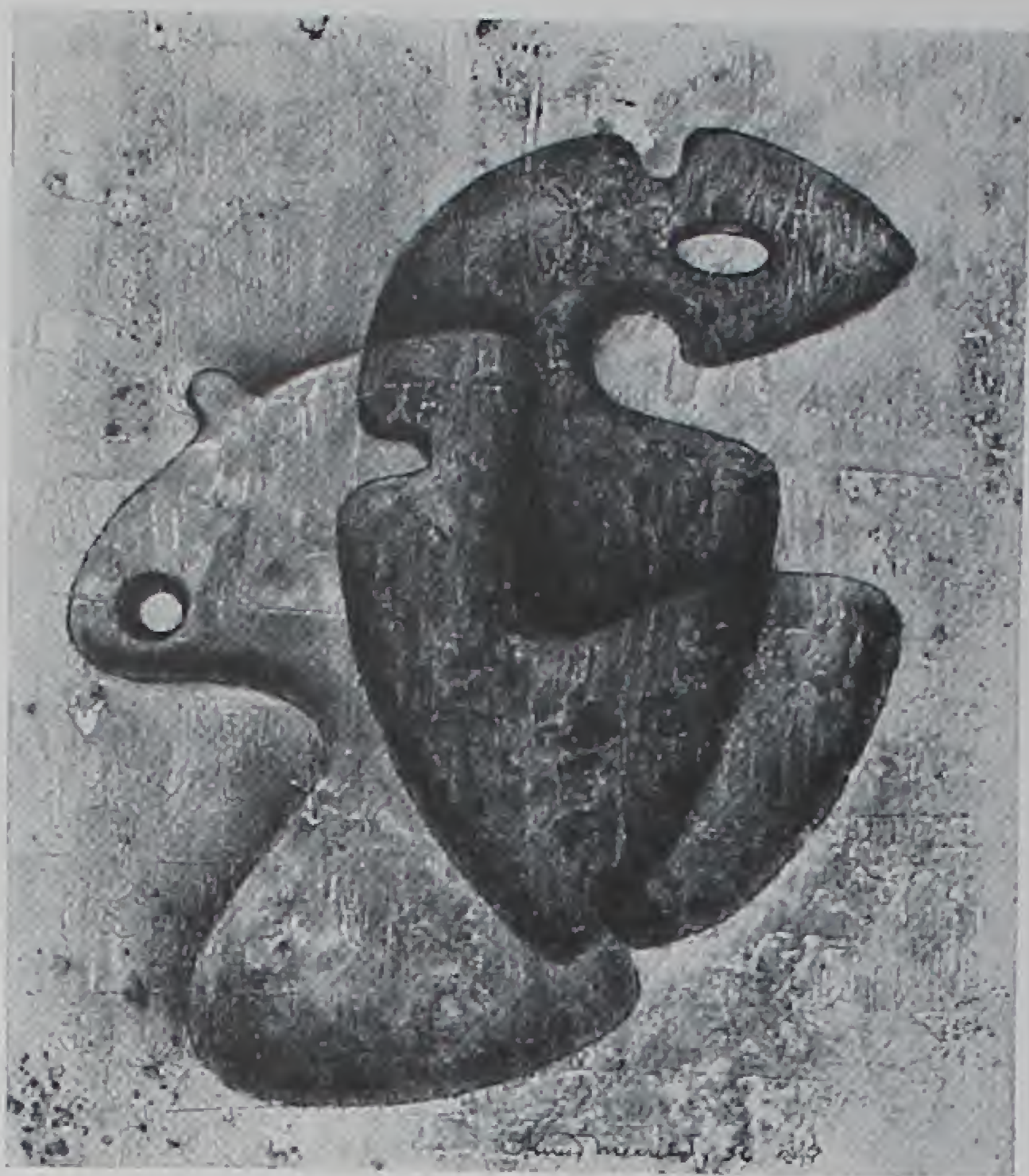
[Signature]





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FRIEDMAN: Sawtooth Falls. (1945.) Oil, $36\frac{1}{8} \times 29\frac{7}{8}$ ". Purchase Fund and gift of Dr. Nathaniel S. Wolff.



MERRILD: Archaic Form. 1936. Gesso-wax, 10½ x 8¾".

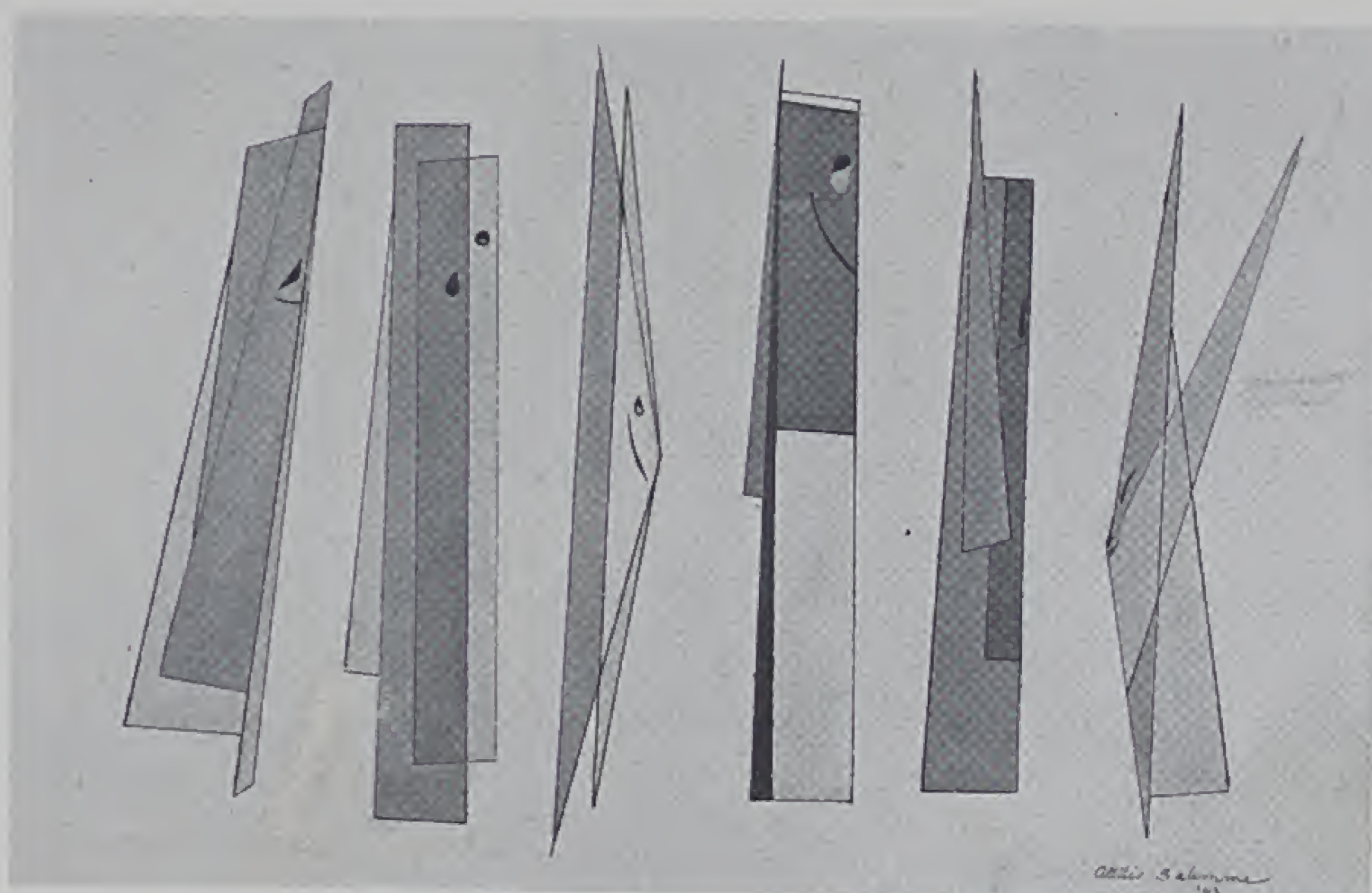


MÉRIDA: Tempo in Red Major. 1942. Crayon, 17⅞ x 24". Inter-American Fund.



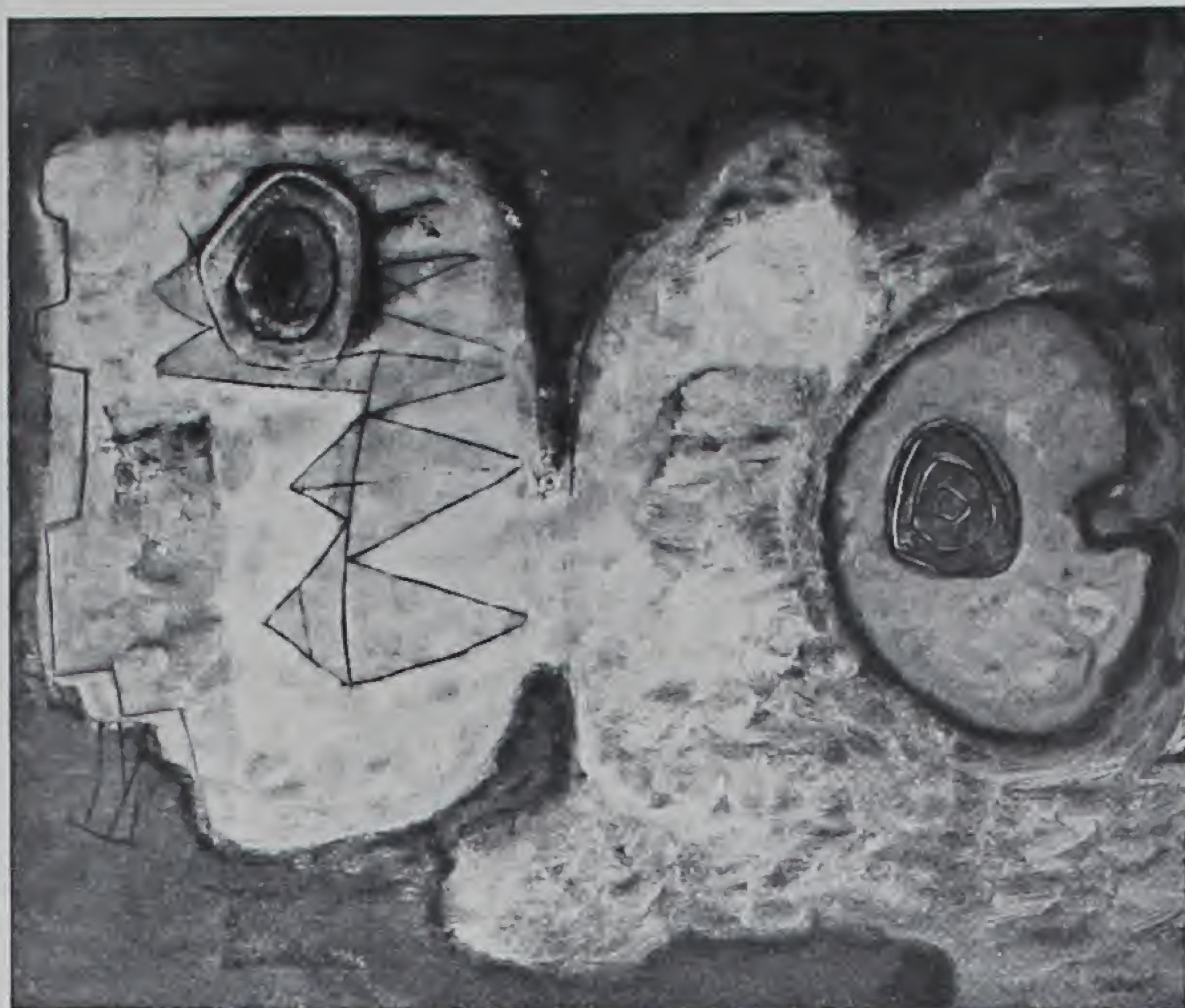
GORKY: Garden in Sochi. (1941.) Oil, 44¼ x 62¼". Purchase Fund and gift of Wolfgang S. Schwabacher.

SALEMME: The First Communication. 1943. Oil, 13 x 19⅞".



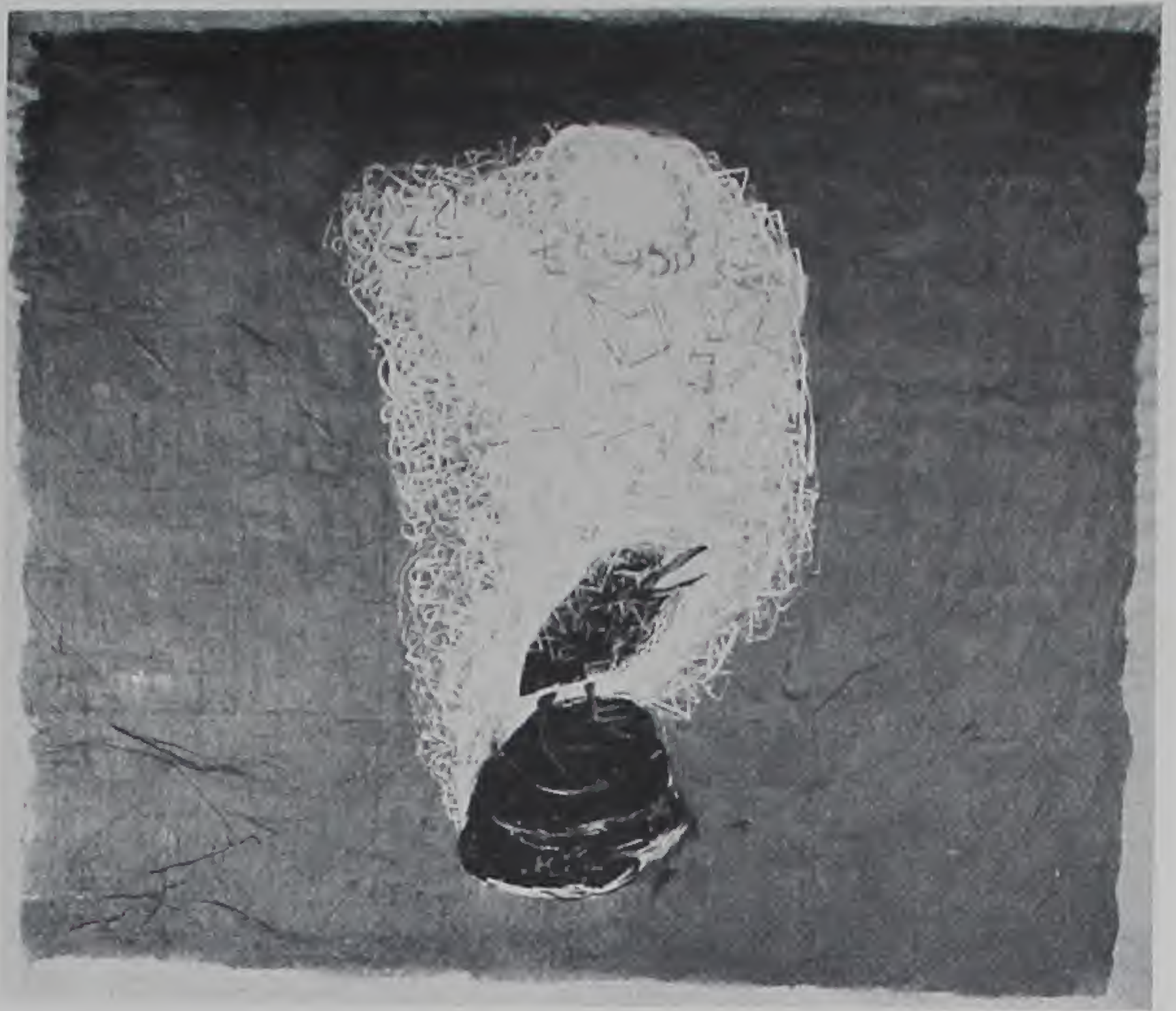
left: STAMOS: *Sounds in the Rock*. 1946. Oil, 48 $\frac{1}{8}$ x 28 $\frac{3}{8}$ ". Gift of Edward W. Root.

below: BAZIOTES, Dwarf. 1947. Oil, 42 x 36 $\frac{1}{8}$ ". A. Conger Goodyear Fund.





TOBEY: Threading Light. 1942. Tempera, $29\frac{3}{8} \times 19\frac{1}{2}$ ".



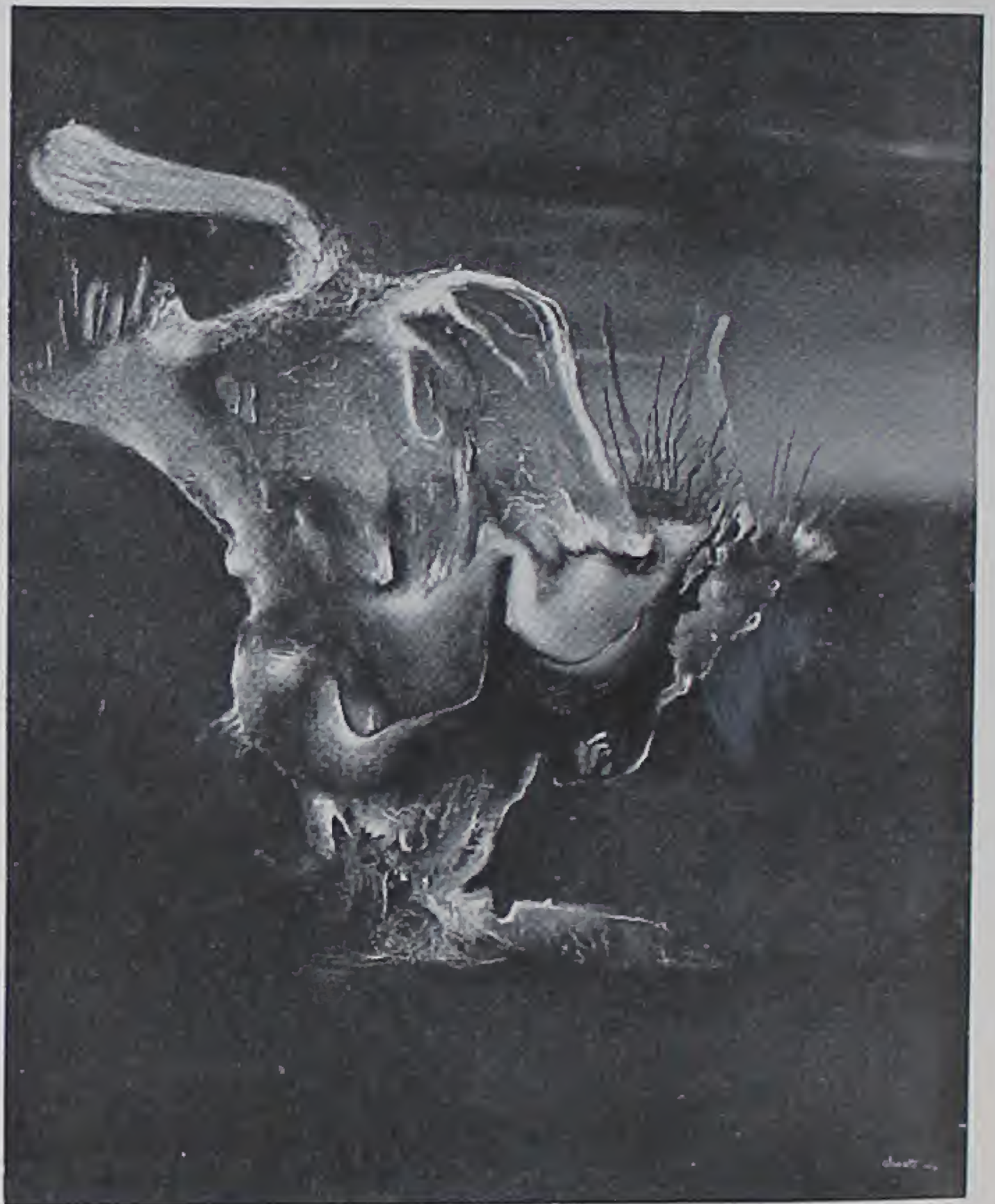
GRAVES: Bird Singing in the Moonlight. (1938-39.) Gouache, $26\frac{3}{4} \times 30\frac{1}{8}$ ".

GRAVES: Owl of the Inner Eye. (1941.) Gouache, $20\frac{3}{4} \times 36\frac{5}{8}$ ".





ERNST: Jimmy: The Flying Dutchman. 1942. Oil, 20 x 18 $\frac{1}{8}$ ".

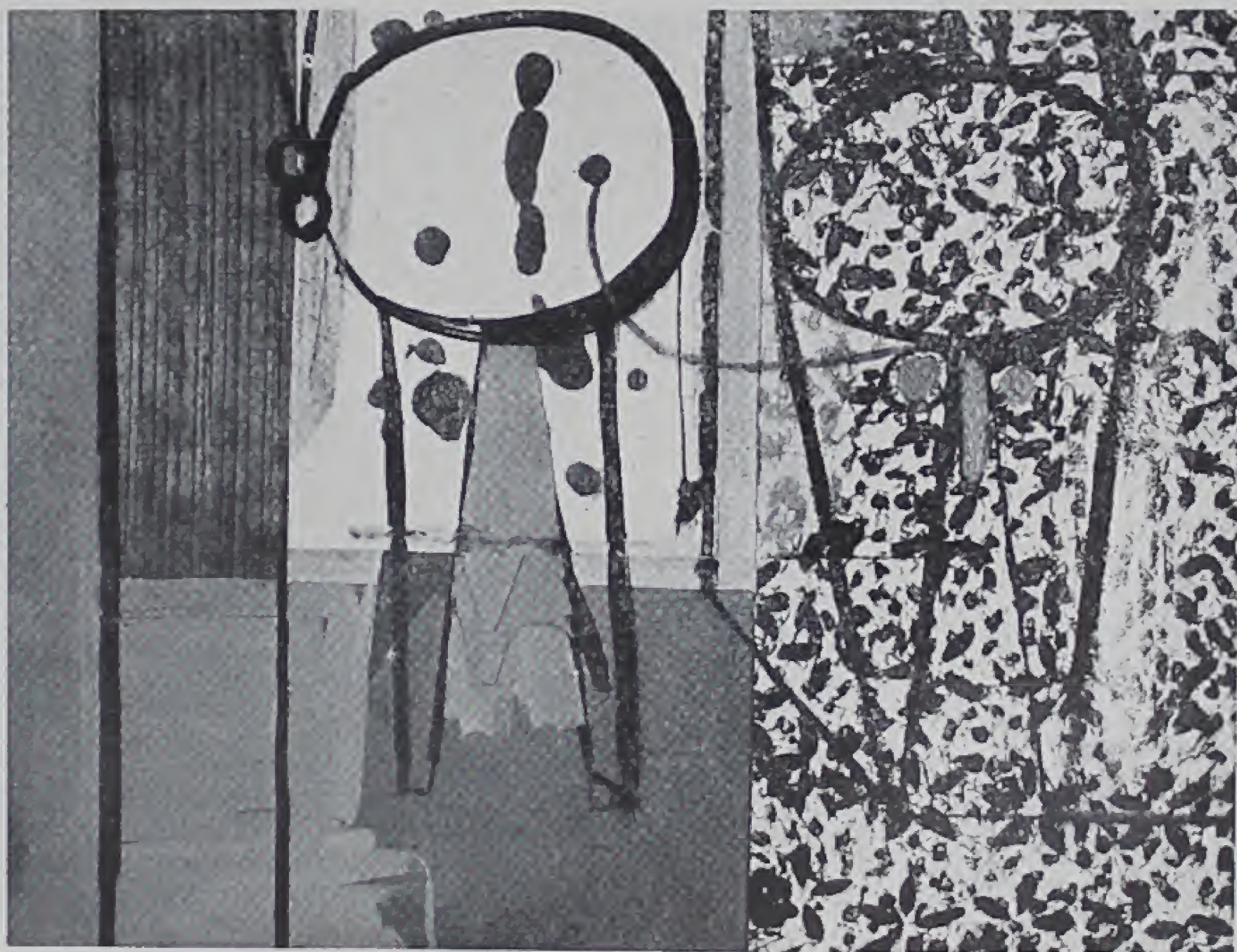


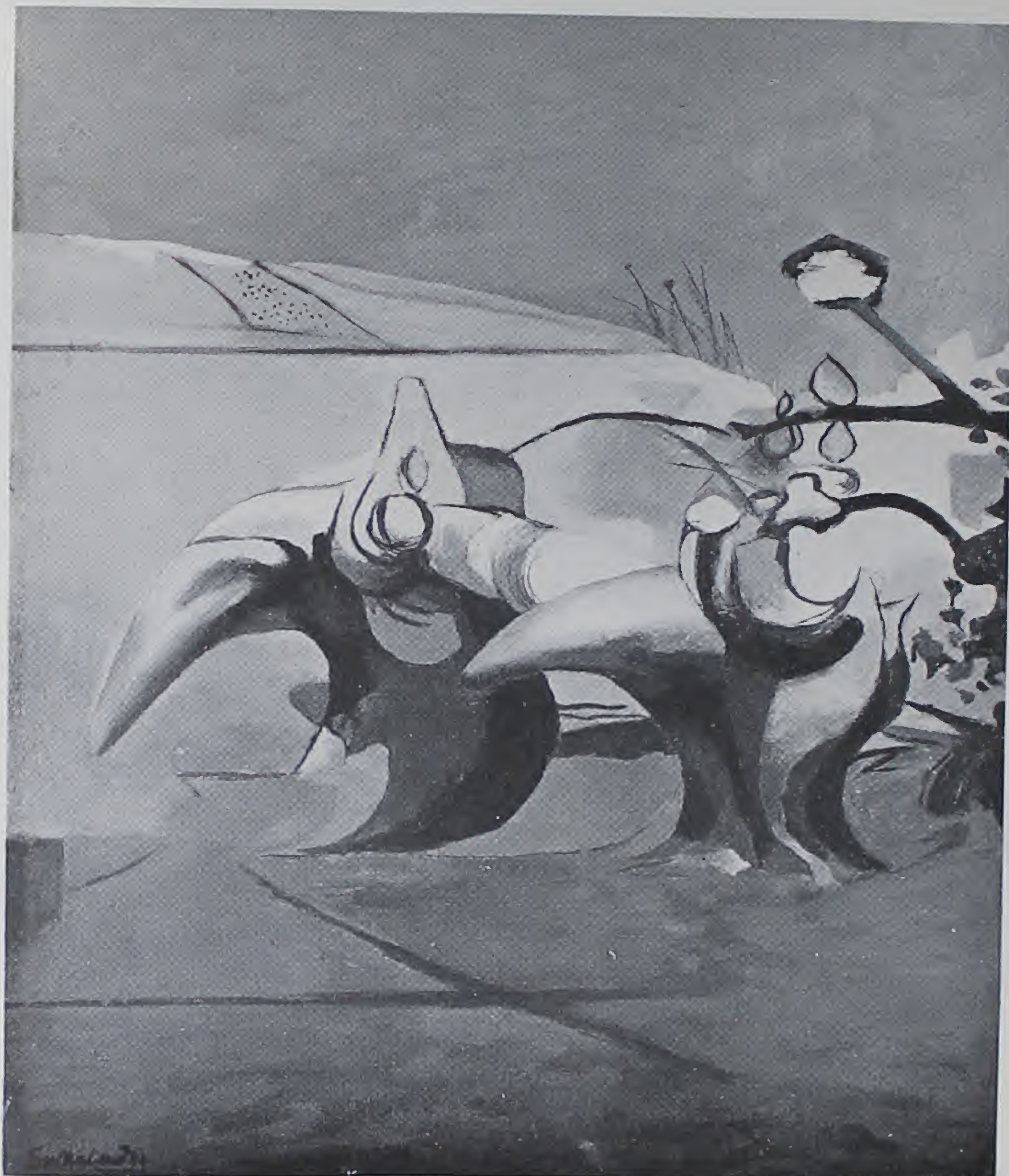
DONATI: St. Elmo's Fire. (1944.) Oil, 36 $\frac{1}{2}$ x 28 $\frac{1}{2}$ ".



POLLOCK: The She-wolf. 1943. Oil, 41 $\frac{7}{8}$ x 67".

MOTHERWELL: Pancho Villa, Dead and Alive. 1943. Gouache and oil with collage, 28 x 35 $\frac{7}{8}$ ".



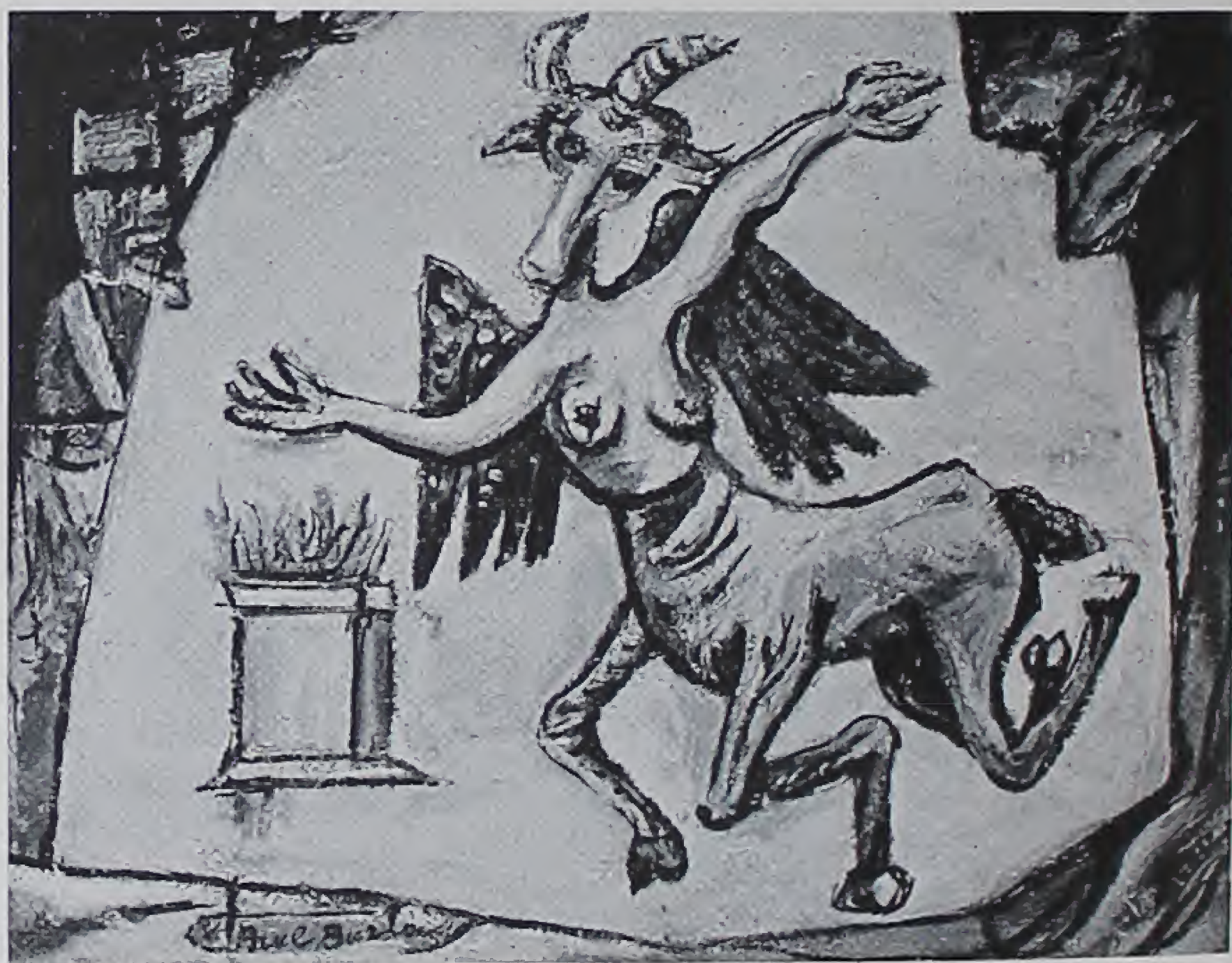




TAMAYO: *Animals*. 1941. Oil, 30 $\frac{1}{8}$ x 40". Inter-American Fund.



SELIGMANN: Sabbath Phantoms. 1939. Oil on glass, $21\frac{3}{8} \times 27\frac{5}{8}$ ". Gift of Stamo Papadaki.



BURLIN: Fallen Angel. (1943.) Oil, $13 \times 16\frac{1}{8}$ ".



LAM: The Jungle. 1943. Gouache, 94¼ x 90½". Inter-American Fund.



TCHELITCHEW: *Hide-and-Seek (Cache-cache)*. (1940-42.) Oil, 78½ x 84¾". Mrs. Simon Guggenheim Fund.

17. Traditional forms: classic and expressionist

This first section of plates illustrating sculpture in the Museum Collection represents work of a conservative, fairly traditional character. Here are human figures and animals carved or modeled with considerable fidelity to nature or with deviations and distortions far less radical than those in succeeding sections.

Maillol and Despiau revived the classic European tradition of figure sculpture, natural in style, balanced, sensual and serene. Their German contemporaries, Lehmbruck and Barlach, took mildly expressionist liberties with nature, the one enveloping his elongated figures in a mood of reverie, the other using tensions of mask and drapery to suggest vehement feeling. In the United States, Lachaise combined exaggerated torsos with elegant extremities to produce figures of intense vitality.

In general these older sculptors of the 20th century worked in stone, wood, clay or bronze with very little change of style to suit the medium. Many other sculptors, however, were preoccupied with their materials to such an extent that they studied forms and surfaces the better to express the nature or character of their medium. Zorach, Laurent, Ben-Shmuel, Gross, Calder, Flannagan display the hardness, texture, translucency, or flexibility variously of granite, alabaster, wood, or wire, even in some cases preserving much of the original shape and surface of log or boulder. Similarly, surfaces which reveal the plastic technique of clay modeling were often retained by such sculptors as Epstein and Nadelman even when the piece was to be cast in bronze.

In this way some of the departures from the classic norm were stimulated by exploration of technique and material. But the distortions in the sculpture of Matisse and Modigliani, both influenced by African Negro carvings, are explorations of form, more extreme than those of Lehmbruck, Nadelman or Lachaise, less than those of Callery.

In traditional sculpture the portrait is naturally more limited than the figure by the need to resemble an individual. Despiau models his heads with a sensitive, classic calm. The portraits by Lachaise and Epstein in the Collection are by contrast vivid and dramatic. Nakian and Davis turn from such virtuosity to produce heads which suggest the homely informality of American folk sculpture.



MAILLOL: *Summer*. Plaster, 64" high. Gift of the sculptor.

opposite: MAILLOL: *Ile de France* (torso). (1910.) Bronze, 43" high. Gift of A. Conger Goodyear.

below: MAILLOL: *Desire*. (c. 1904.) Plaster, 47 x 45". Gift of the sculptor.







MAILLOL: Chained Action (torso, monument to Blanqui). (c. 1906.) Bronze, 47" high. Extended loan from the Metropolitan Museum of Art, New York.



MAILLOL: Portrait of Renoir. (1907.) Bronze, 15" high. Gift of Mrs. Cornelius J. Sullivan, in memory of Cornelius J. Sullivan.



DESPIAU: Dominique (Mlle Jeanès.) (1926.) Plaster, 21¾" high. Gift of Mrs. John D. Rockefeller, Jr.

MAILLOL: Seated Figure. (c. 1930?) Terra cotta, 9" high. Gift of Mrs. Saidie A. May.

DESPIAU: Portrait Head. Plaster, 18¼" high. Gift of Mrs. John D. Rockefeller, Jr.



opposite: **DESPIAU: Assia.** (1938.) Bronze, 6' $\frac{3}{4}$ " high. Gift of Mrs. Simon Guggenheim.

DESPIAU: Seated Youth: Monument to Emil Mayrisch. (1932.) Bronze, 30" high. Gift of Mrs. John D. Rockefeller, Jr.







LEHMBRUCK: *Standing Woman*. (1910.)
Bronze, 6' 4" high.

LEHMBRUCK: Torso. (1910-11.) Cast stone, 27¾" high.



KOLBE: Grief. (1921.) Bronze, 15¾" high.
Gift of Edward M. M. Warburg.



LEHMBRUCK: Kneeling Woman. (1911.) Cast stone, 69½" high. Mrs. John D. Rockefeller, Jr. Purchase Fund.

opposite: LEHMBRUCK: Standing Youth. (1913.) Cast stone, 7' 8" high. Gift of Mrs. John D. Rockefeller, Jr.





left: **BARLACH:** Head (detail of war monument, Güstrow Cathedral). (1927.) Bronze, 13½" high. Gift of Edward M. M. Warburg.

right: **SINTENIS:** Daphne. (1930.) Bronze, 56½" high. Mrs. John D. Rockefeller, Jr. Purchase Fund.

below: **MARCKS:** The Runners. (1924.) Bronze, 7" high.





BARLACH: Singing Man. (1928.) Bronze, 19½" high. Mrs. John D. Rockefeller, Jr. Purchase Fund.



MATISSE: Standing Woman. (c. 1914.) Bronze, 22¼" high.

below: **JESPERS: Temptation of St. Anthony.** (1934.) Granite, 56¼" long. A. Conger Goodyear Fund. Installed in the Museum garden.





MODIGLIANI: Head. Stone, 22¼" high. Gift of Mrs. John D. Rockefeller, Jr. in memory of Mrs. Cornelius J. Sullivan.

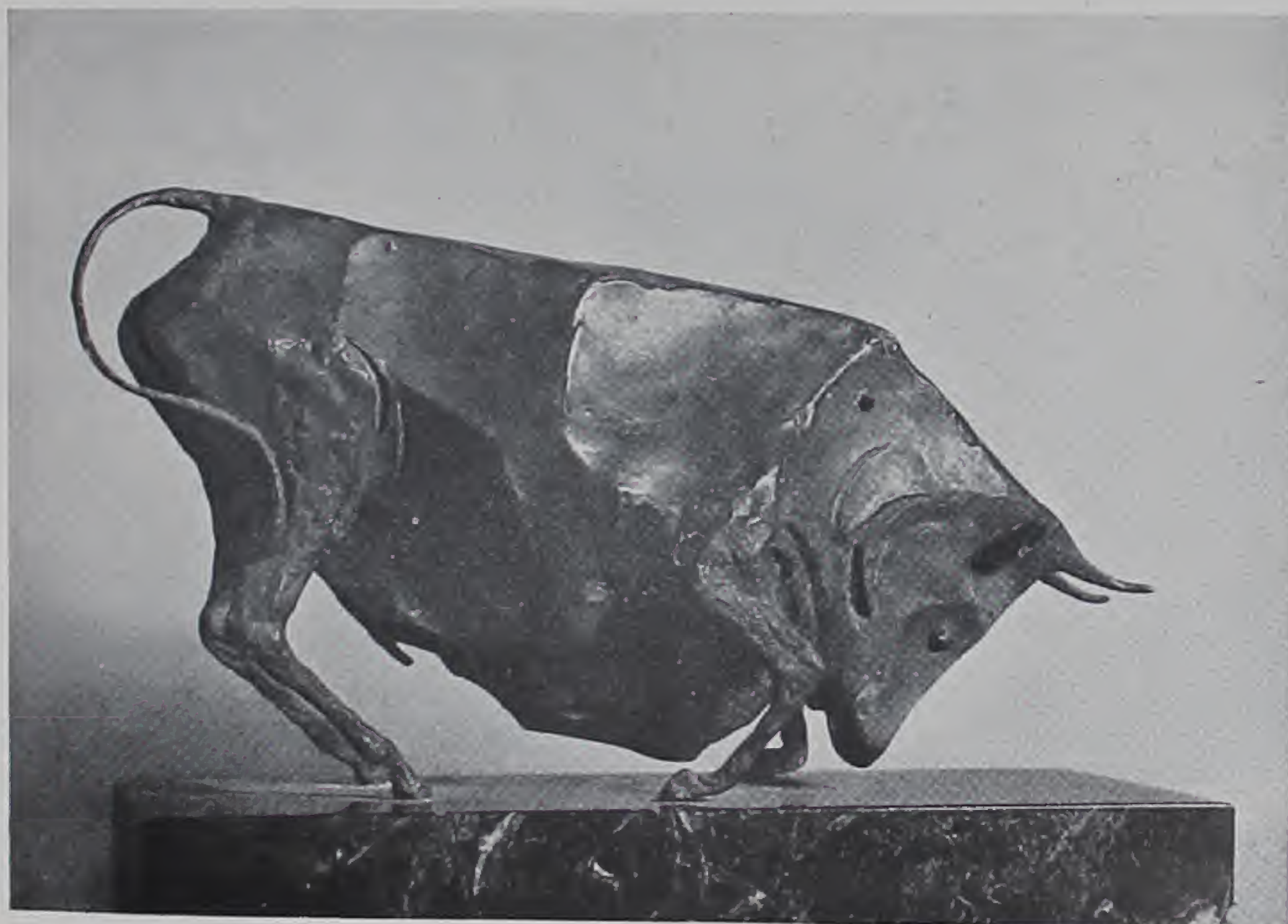


EPSTEIN: Portrait of Oriel Ross. (1931.) Bronze, 25" high. Gift of Edward M. M. Warburg.

LACHAISE: John Marin. 1928. Bronze, 11" high. Gift of Mrs. John D. Rockefeller, Jr.

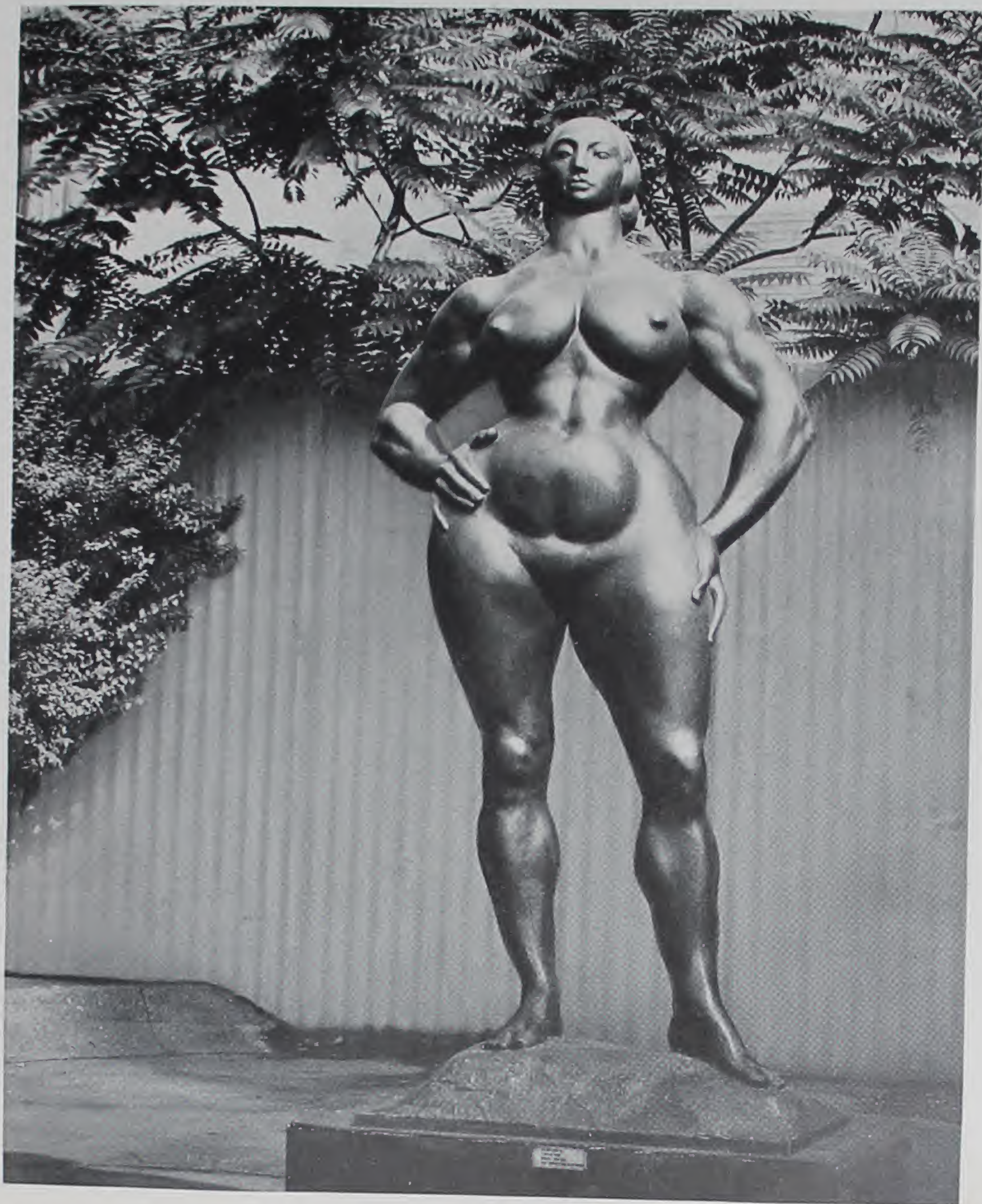


NADELMAN: Wounded Bull. (1915.) Bronze, 11½" long. Gift of Mrs. Elie Nadelman.





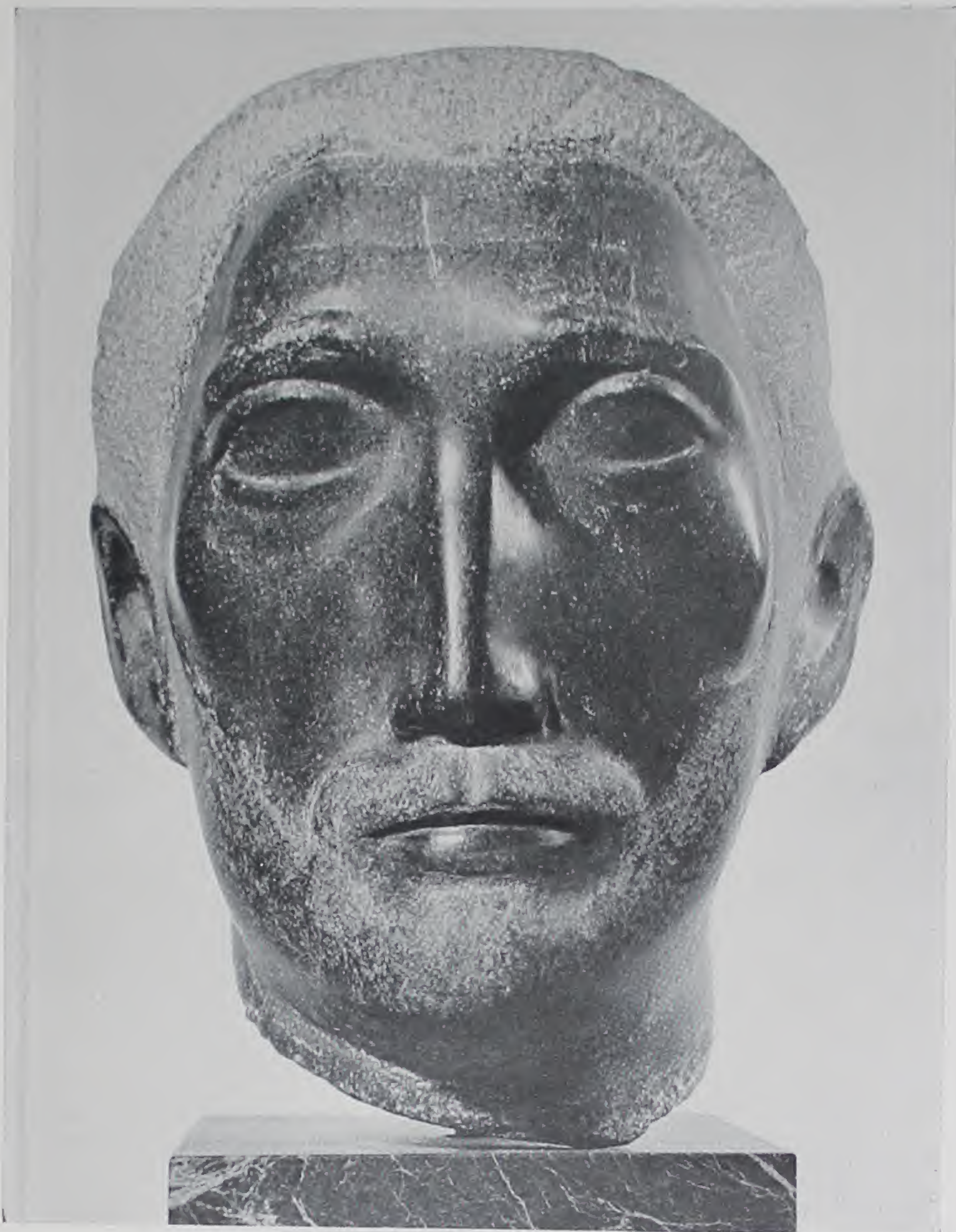
LACHAISE: Floating Figure. (1927.) Bronze (cast 1935), 53" high. Installed in the Museum garden.



LACHAISE: *Standing Woman*. 1932. Bronze, 7' 7" high. Extended loan from Mr. and Mrs. Winslow Ames. Installed in the Museum garden.



ZORACH: Child with Cat. (1926.) Marble, 18" high. Gift of Mr. and Mrs. Sam A. Lewisohn.



ZORACH: Head of Christ. (1940.) Granite, 14¾" high. Mrs. John D. Rockefeller, Jr. Purchase Fund.



de CREEFT: Saturnia. (1939.) Lead, 61 x 38". Gift of Mrs. George E. Barstow.

LAURENT: American Beauty. (c. 1933.) Alabaster, 12¼" high.
Mrs. John D. Rockefeller, Jr. Purchase Fund.



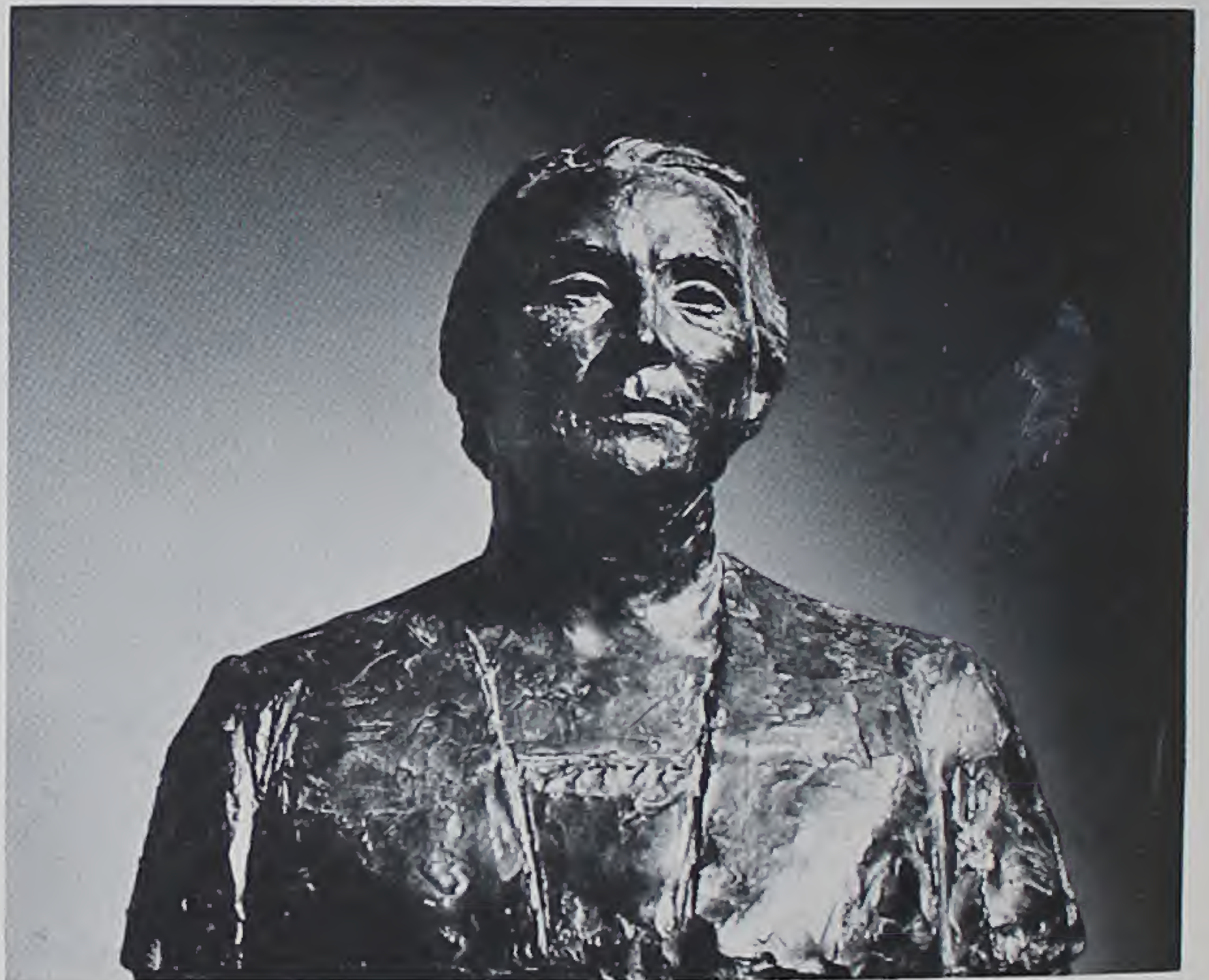
below: **ROBUS: Girl Washing Her Hair.** (1933.) Marble
(1940), 17" high. Mrs. John D. Rockefeller, Jr. Purchase Fund.





NAKIAN: Portrait of Pop Hart. (1932.) Plaster, 17" high. Gift of Mrs. John D. Rockefeller, Jr.

below: **DAVIDSON:** Portrait of La Pasionaria (Dolores Ibarruri). 1938. Bronze, 20½" high.



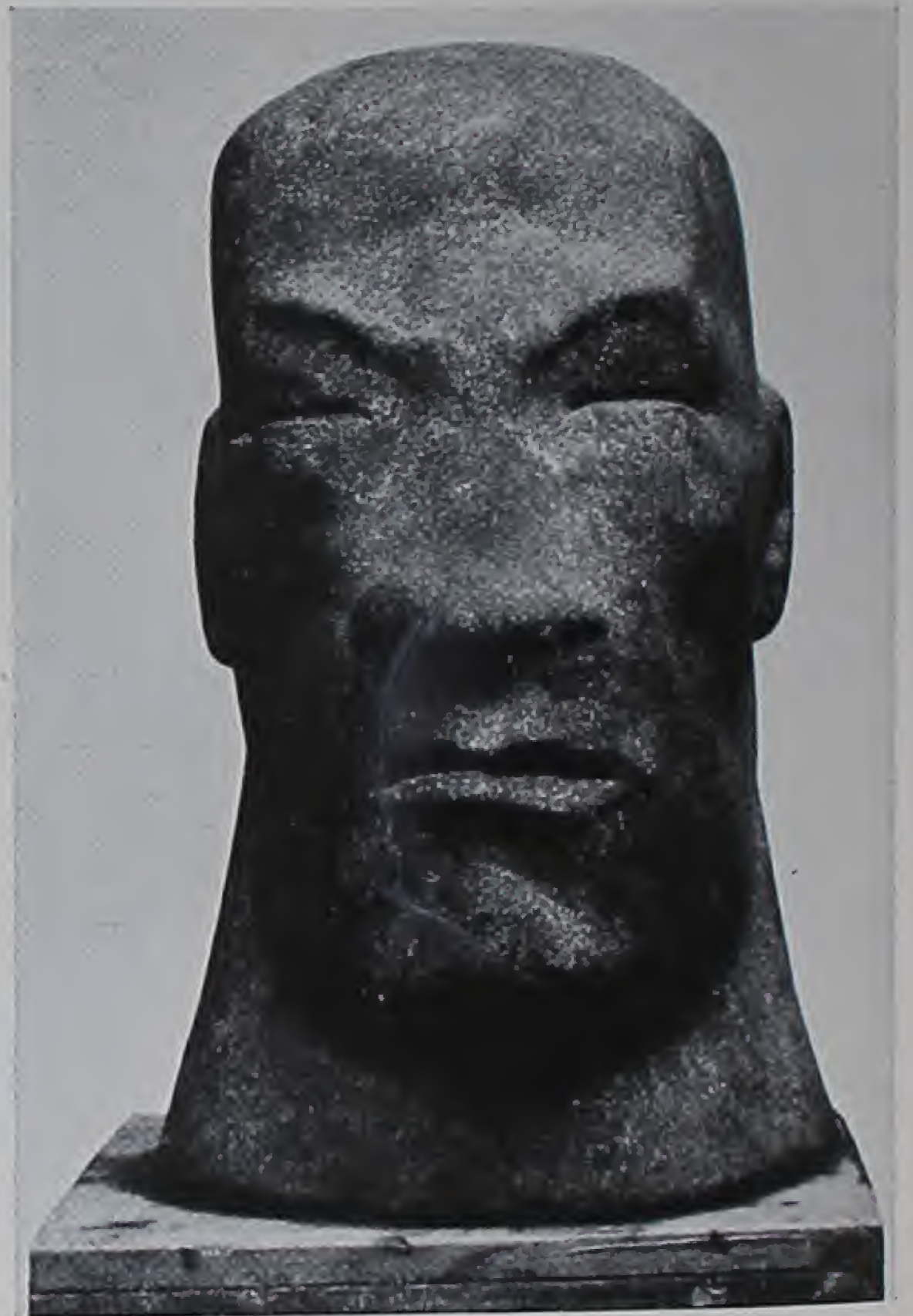
DAVIS, Emma Lu: Chinese Red Army Soldier. (1936.)
Wood, 9¾" high. Mrs. John D. Rockefeller, Jr. Purchase Fund.



GROSS: Handlebar Riders. (1935.) Wood, 41¼" high. Gift of
A. Conger Goodyear.



WALSH: Miner's Son. (1940.) Cast iron, 27½" high. Van Gogh Purchase Fund.

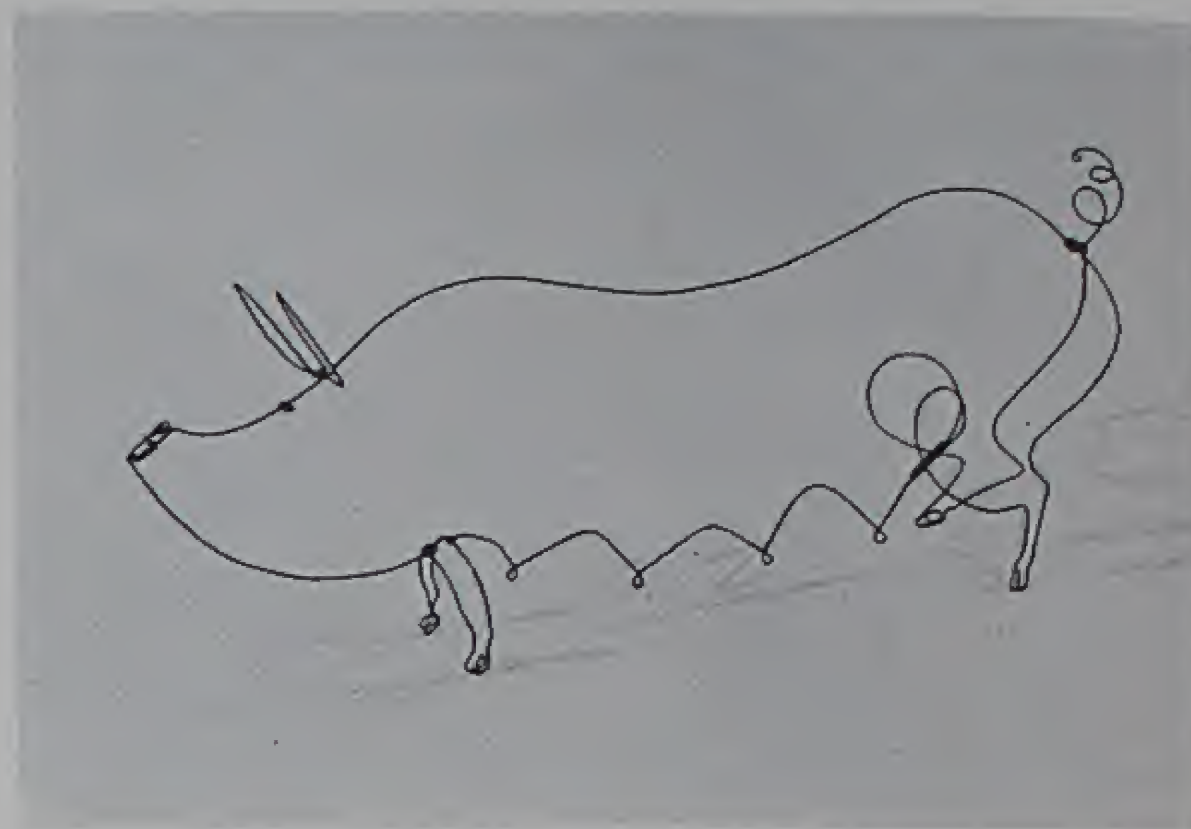


BEN-SHMUEL: Pugilist. (1929.) Granite, 21" high. Gift of Nelson A. Rockefeller.

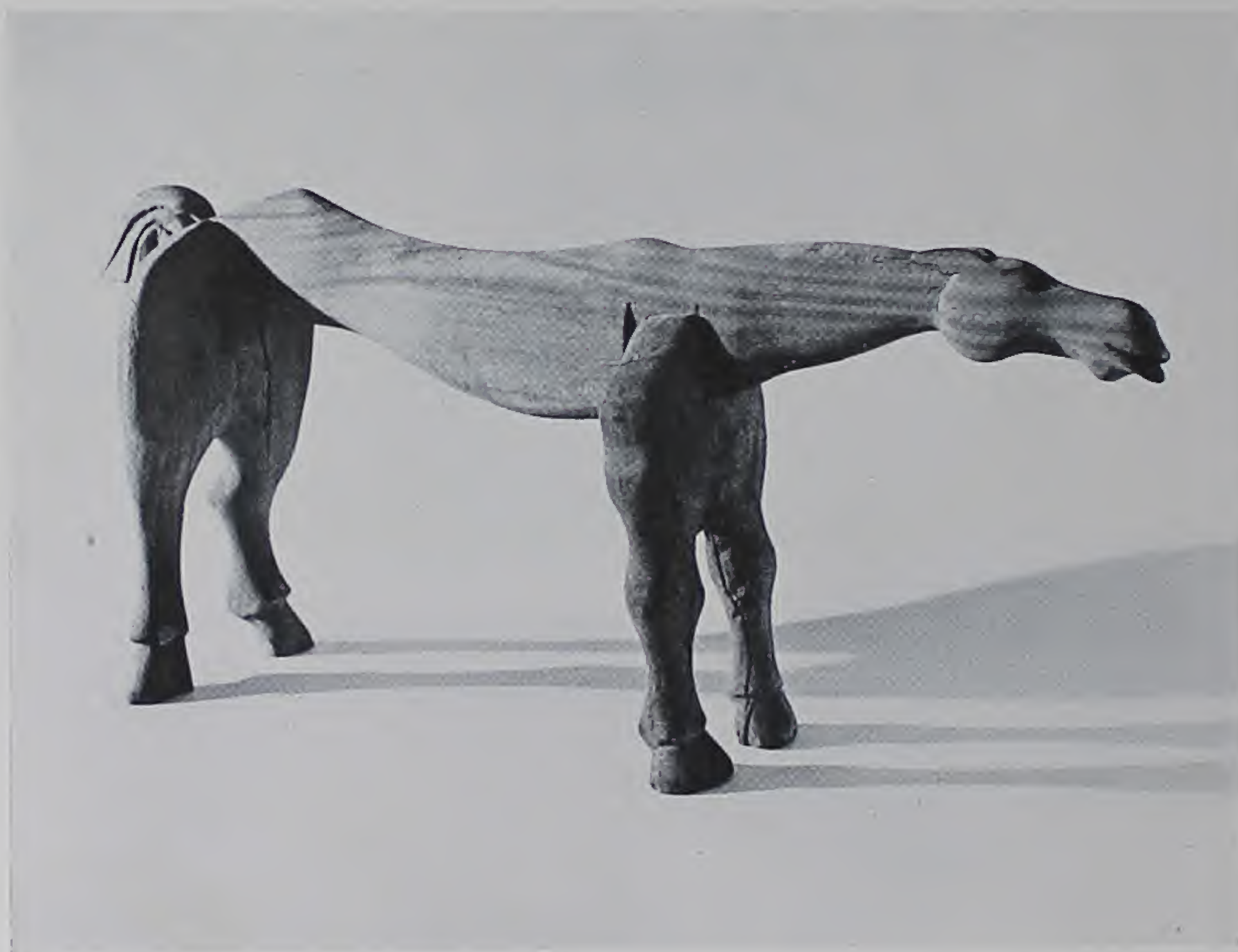


HARKAVY: American Miner's Family. 1931. Bronze, 27" high. Mrs. John D. Rockefeller, Jr. Purchase Fund.

CALDER: Sow. (1928.) Wire, 17" long. Gift of the artist.



CALDER: The Horse. (1928.) Wood, 34 $\frac{3}{4}$ " long. Acquired through the Lillie P. Bliss Bequest.





CALLERY: Horse. (1942.) Bronze, 47½" high.



FLANNAGAN: Ram. (1931.) Granite, 13½" high. Extended loan from Edward M. M. Warburg.

FLANNAGAN: Triumph of the Egg. (1937.) Granite, 16" long.



18. Cubist sculpture and constructivism

The first cubist sculpture, Picasso's *Woman's Head*, is little more than a three-dimensional version of his painted heads of 1909 (page 84). A simpler geometrizing of forms appears a little later in Duchamp-Villon's *Lovers* and in the early work of Epstein and Gaudier-Brzeska, both active in England. More radical innovations appear in Duchamp-Villon's cubist-mechanical *Horse* and in Archipenko's figurine in which the sculptor boldly interchanges solid and void, convex and concave. The school of cubist sculptors which flourished in Paris until about 1925 is further illustrated by Laurens' construction in wood and a figure by Lipchitz.

Taking their inspiration from cubism, the Russians, Pevsner and Gabo, developed constructivism, in which they eliminated the sense of weight and solidity of traditional sculpture. Instead they made space constructions out of thin sheets of metal, glass and plastic, at first related to human figures, later as abstract as mathematical models. Geometrical shapes are also used by the English sculptors, Nicholson and Hepworth. Other kinds of constructions are included in the following section.



PICASSO: *Woman's Head*. (1909.) Bronze, 16¼" high.



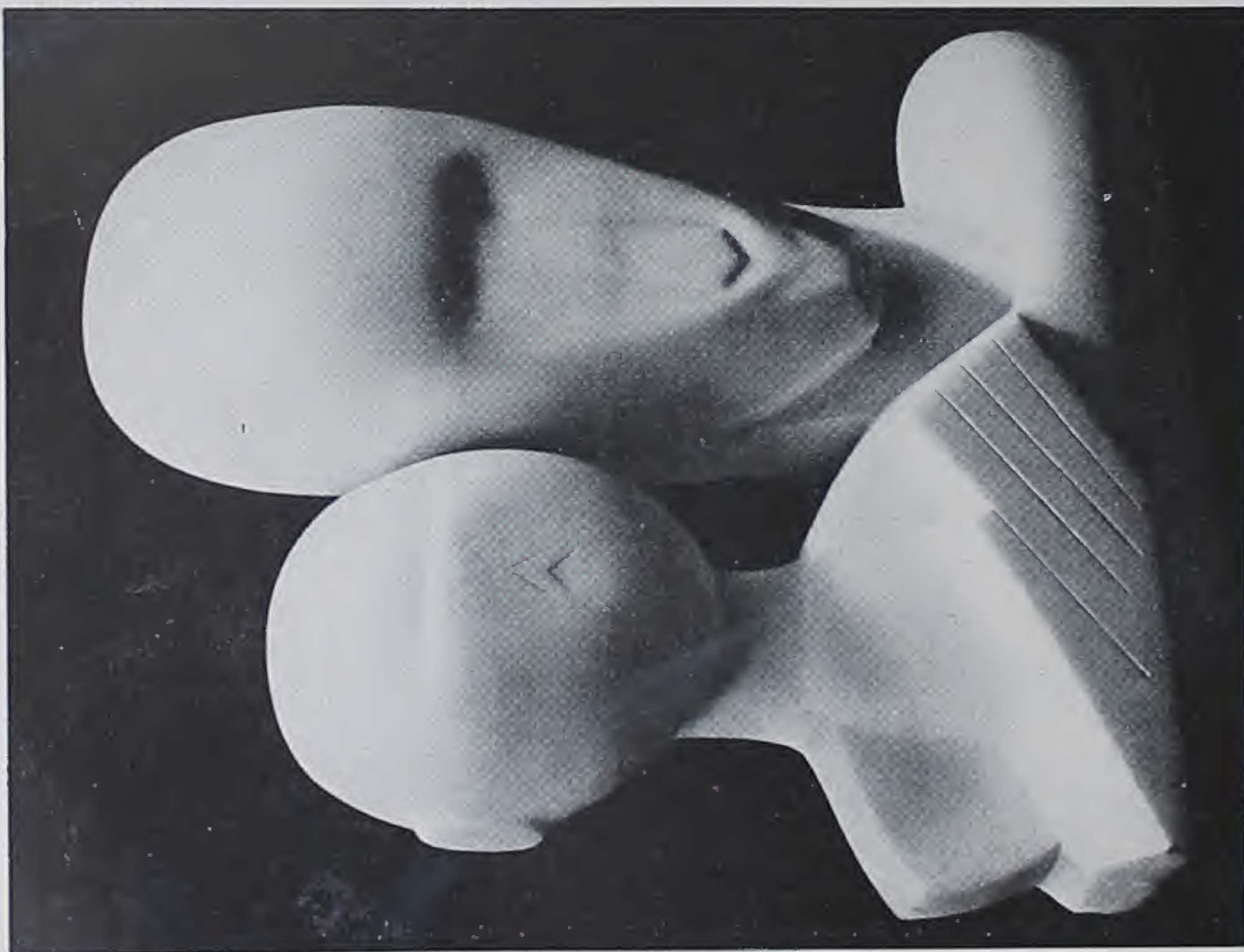
ARCHIPENKO: *Woman Combing Her Hair*. (1915.) Bronze, 13¾" high. Acquired through the Lillie P. Bliss Bequest.

DUCHAMP-VILLON: The Lovers. (1913.) Plaster, 27½ x 46".

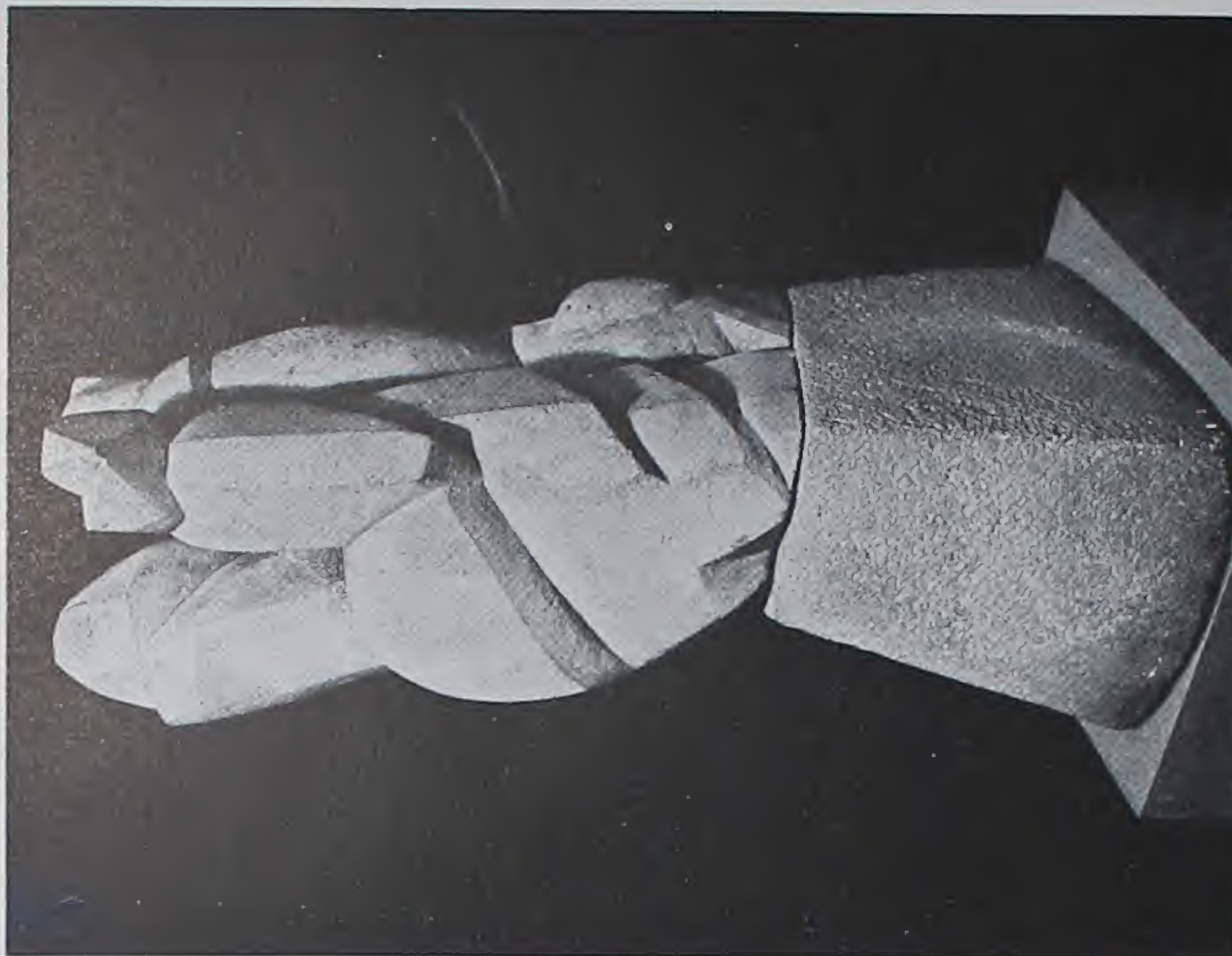




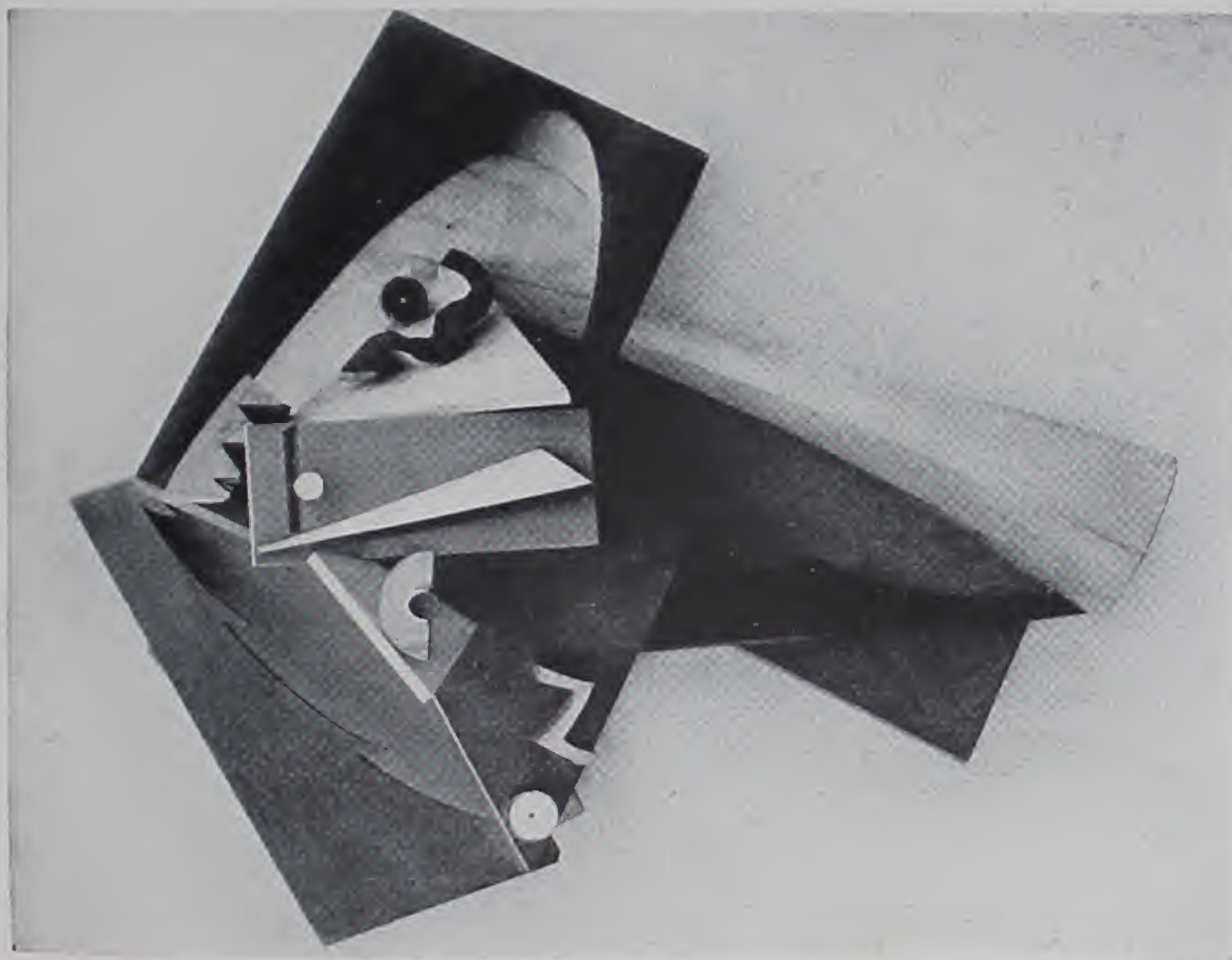
DUCHAMP-VILLON: The Horse. 1914. Bronze, 40" high. Van Gogh Purchase Fund.



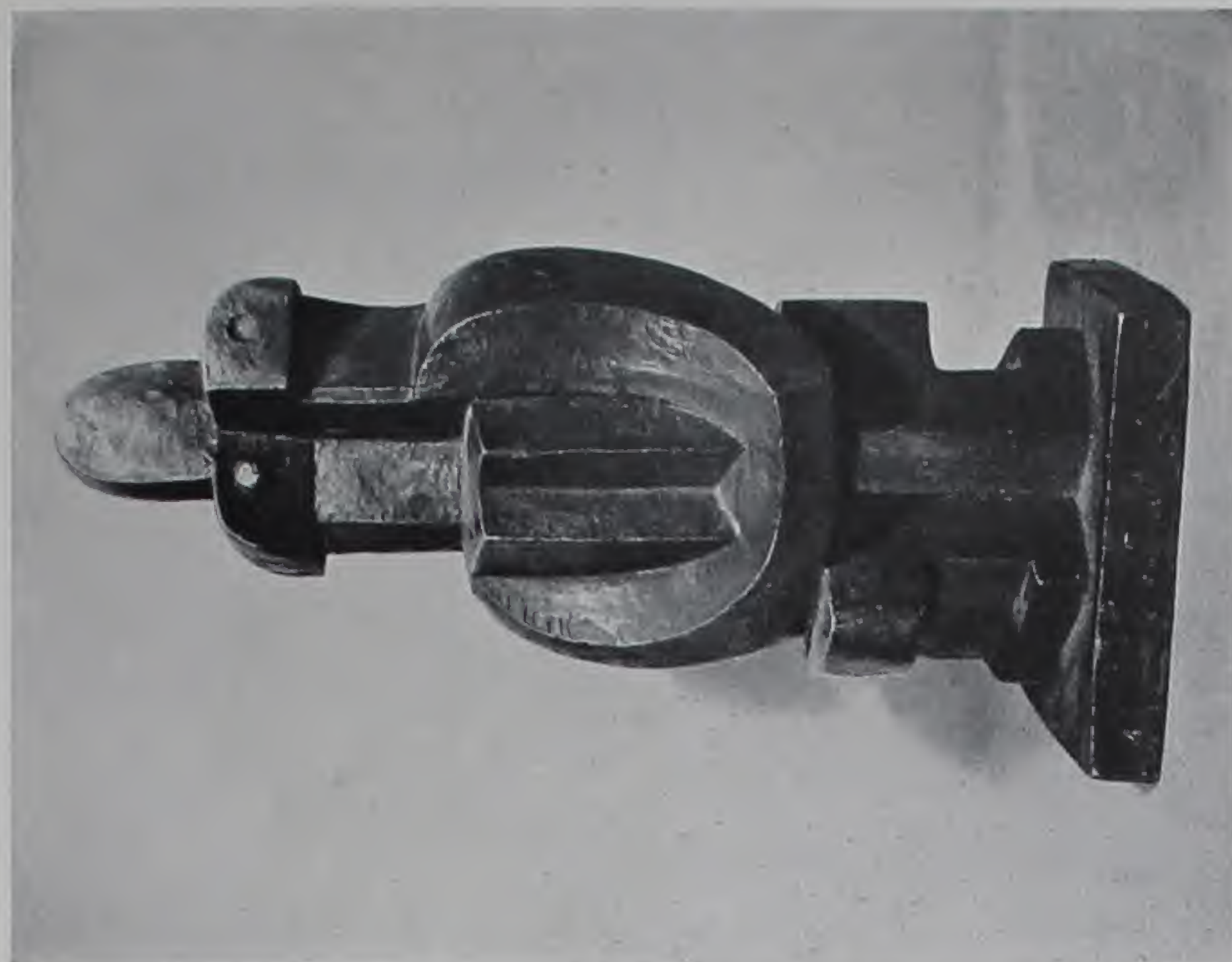
EPSTEIN: Mother and Child. (1913?) Marble, 17¼" high. Gift of A. Conger Goodyear.



GAUDIER-BRZESKA: Birds Erect. (1914.) Stone, 26½" high. Gift of Mrs. W. Murray Crane.

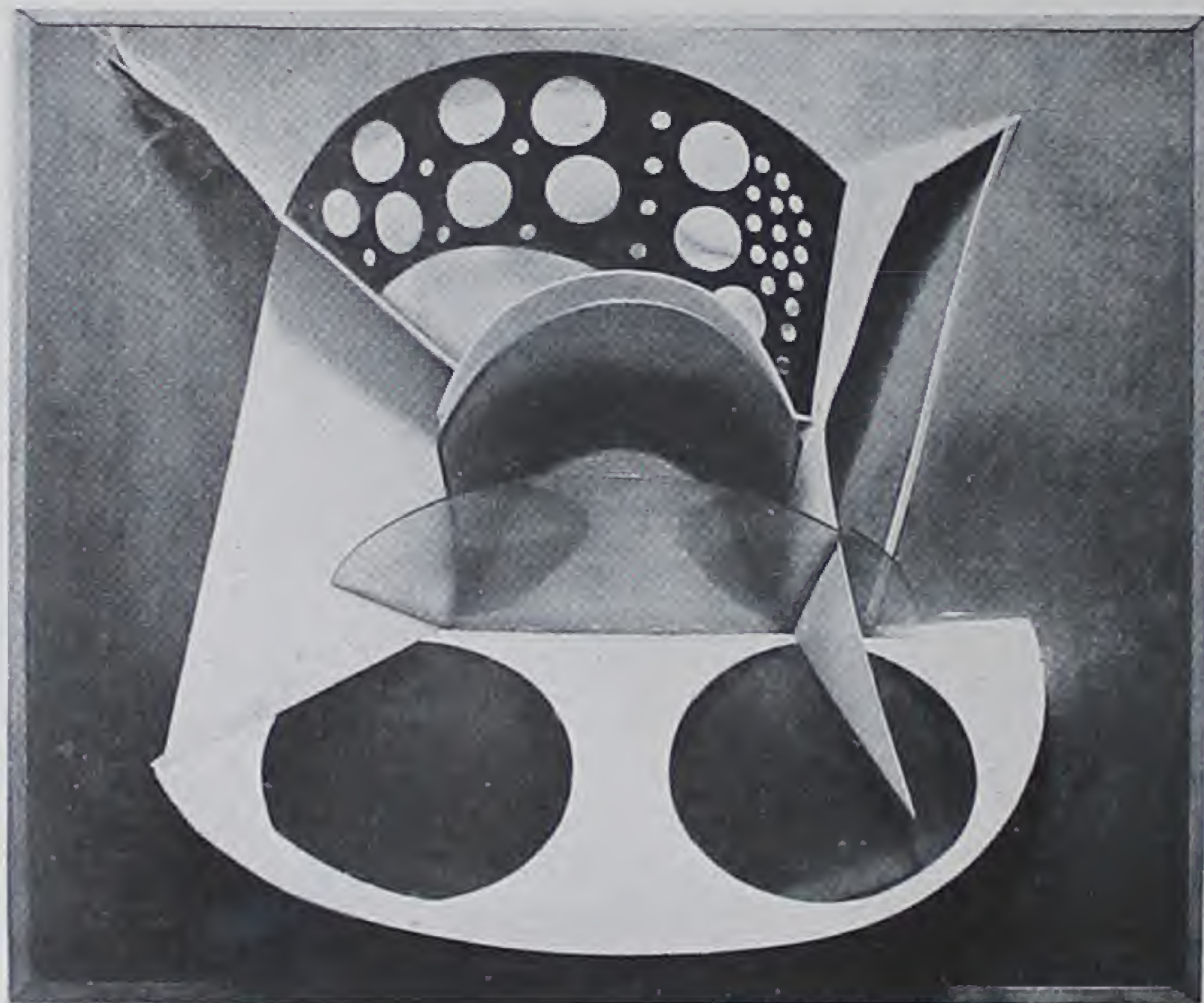
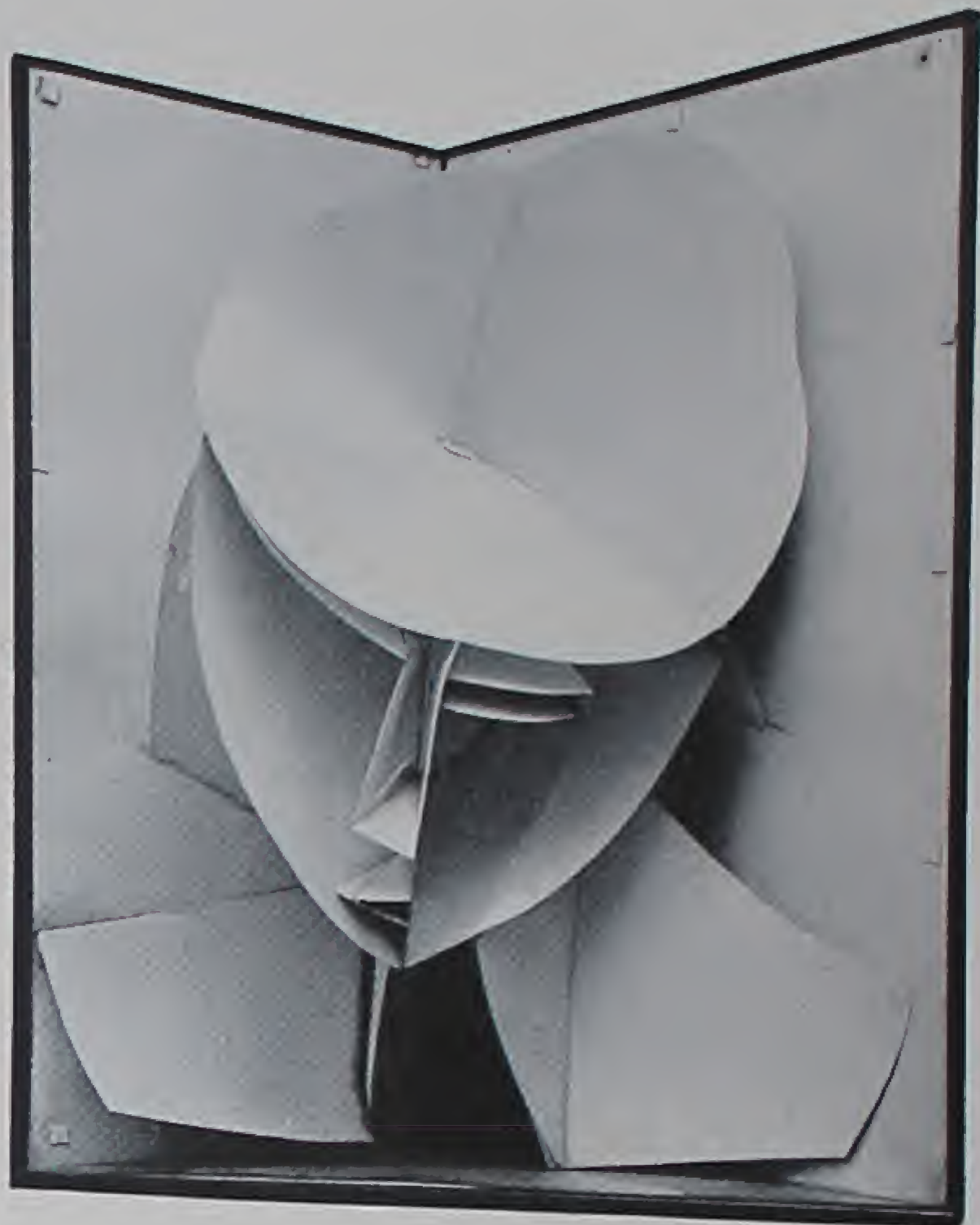


LAURENS: Head. (1918.) Wood, 20" high. Van Gogh Purchase Fund.



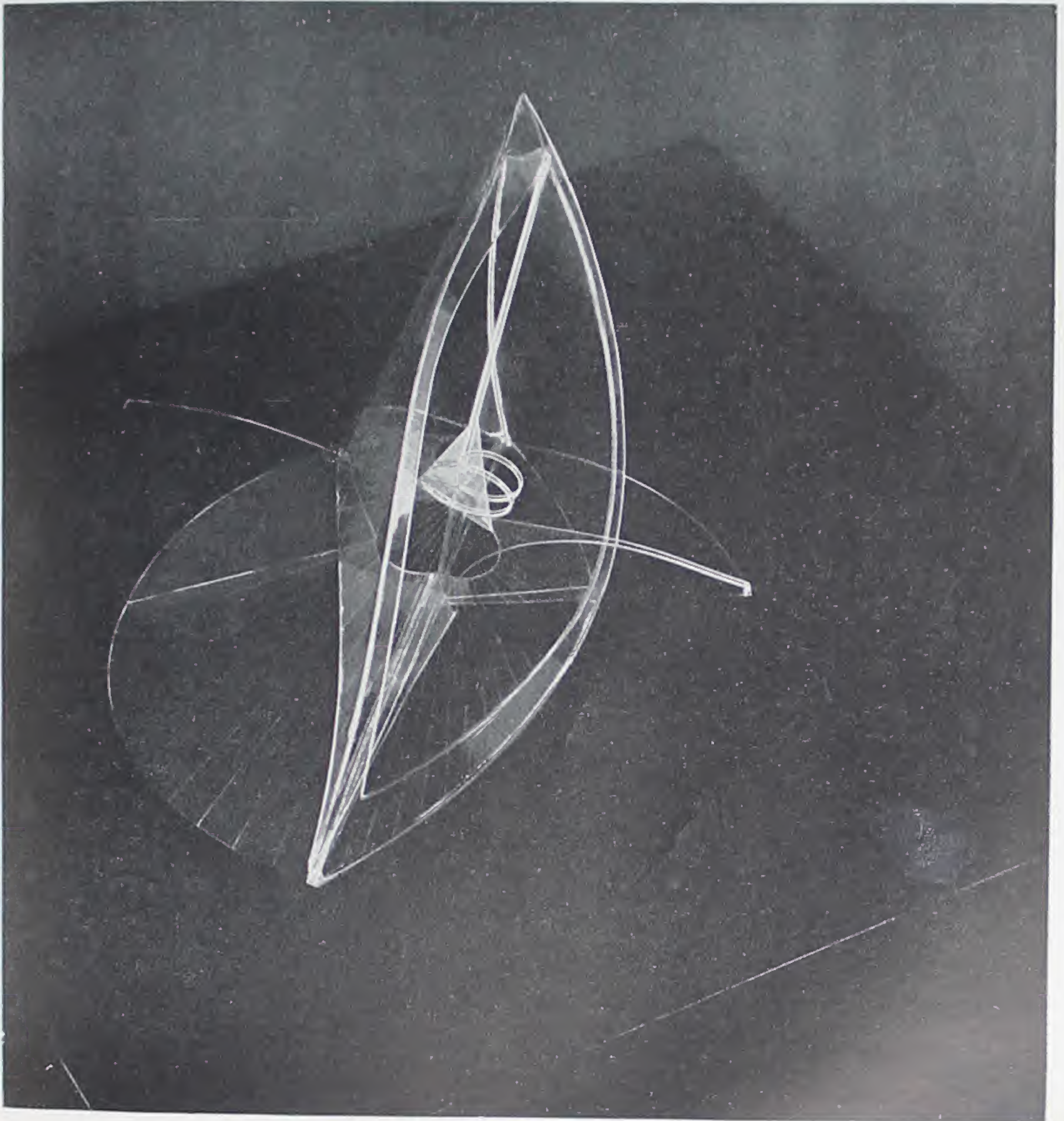
LIPCHITZ: Seated Pierrot. 1921. Lead, 13 $\frac{5}{8}$ " high. A. Conger Goodyear Fund.

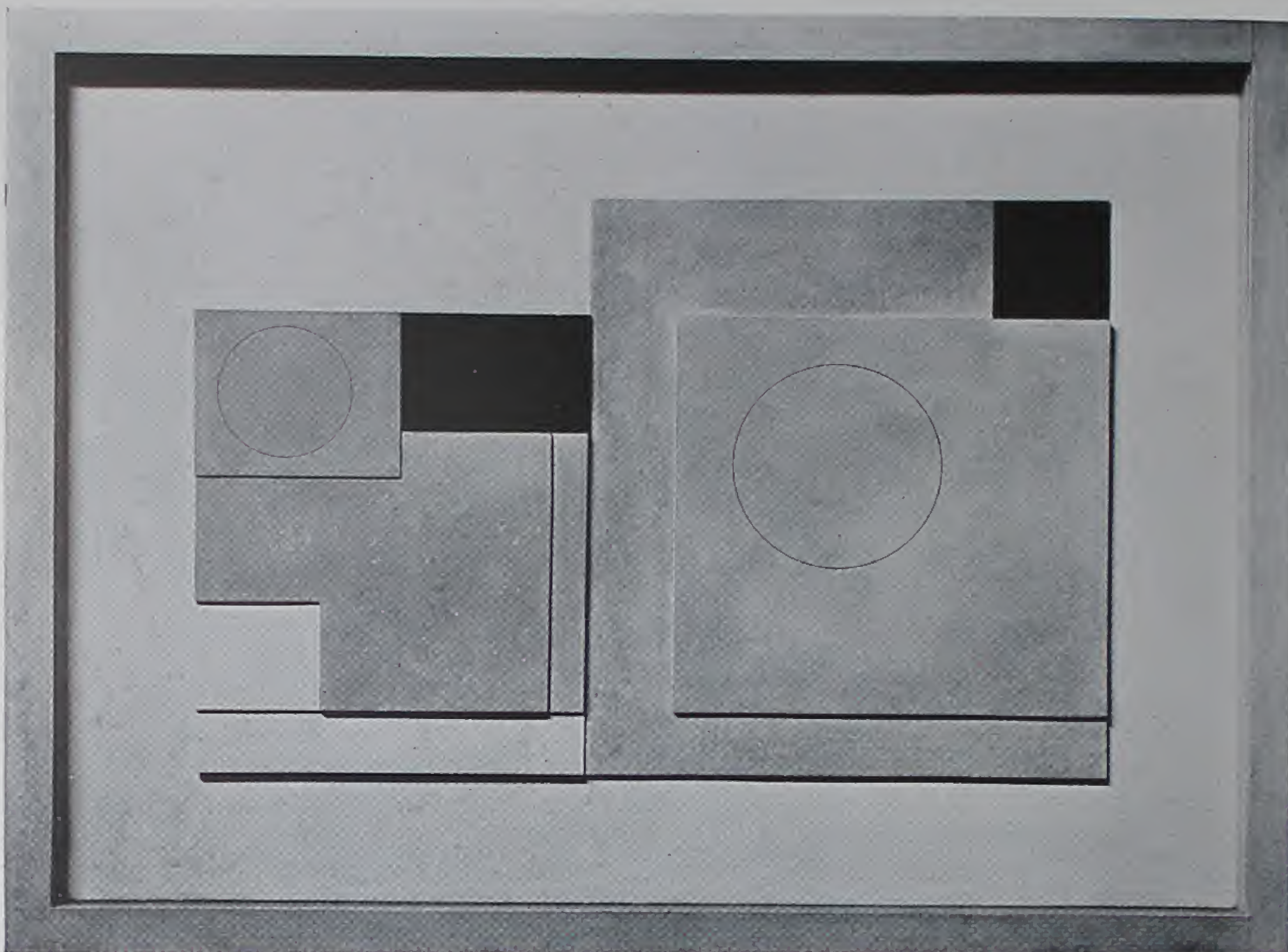
GABO: Head of a Woman. (1917.) Celluloid and metal,
24½ x 19¼".



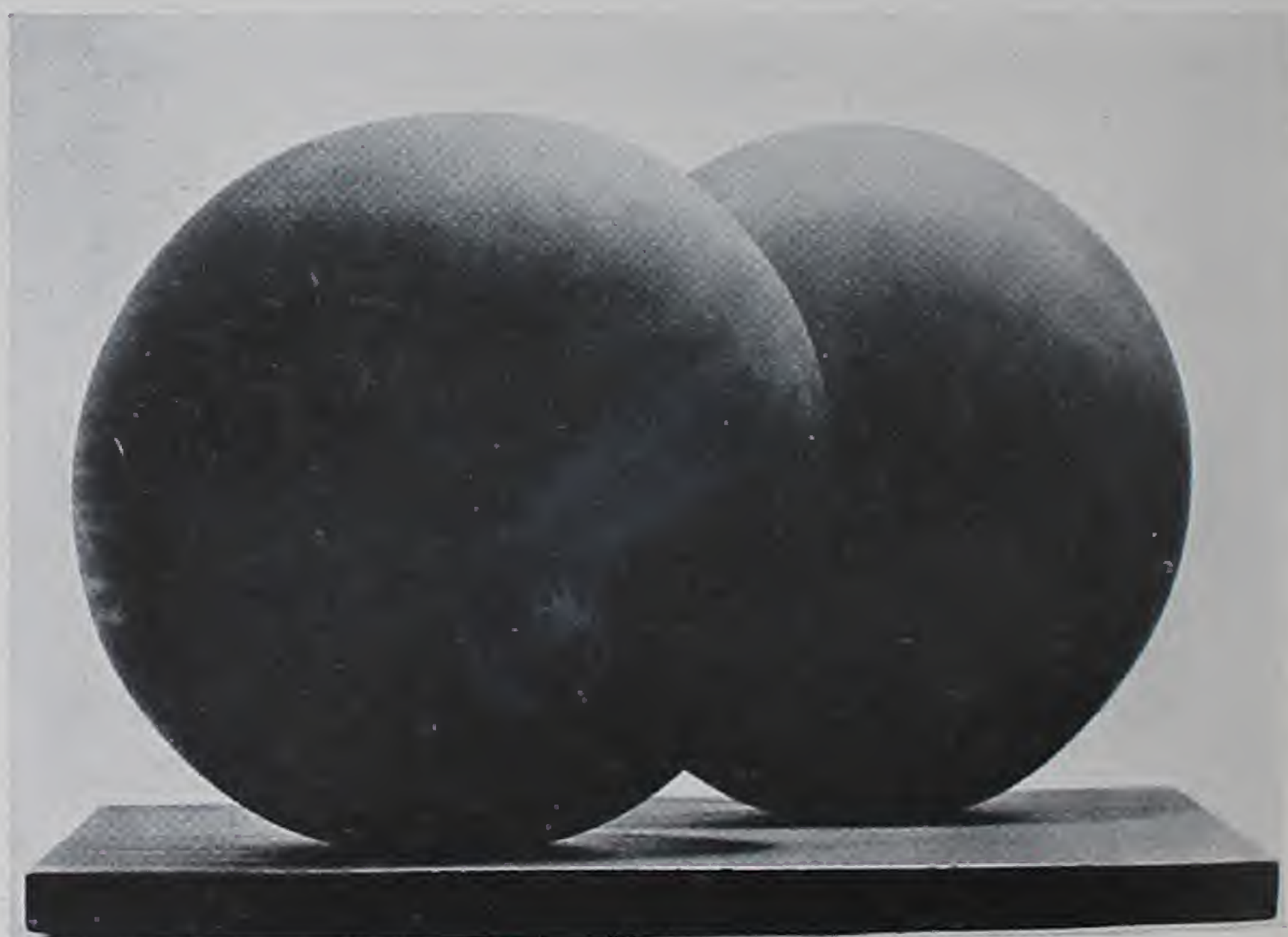
PEVSNER: Bust. (1923-24.) Metal and cel-
luloid, 20⅞ x 23⅞".

GABO: Spiral Theme. (1941.) Plastic, $13\frac{1}{8}$ " long, $7\frac{1}{2}$ " high x 24" square. Gift of the Advisory Committee.





NICHOLSON: Relief. (1939.) Wood, 32 $\frac{7}{8}$ x 45". Gift of H. S. Ede and the artist.



HEPWORTH: Discs in Echelon. (1935.) Wood, 12 $\frac{1}{4}$ " high. Gift of W. B. Bennet.

19. Free form and fantasy

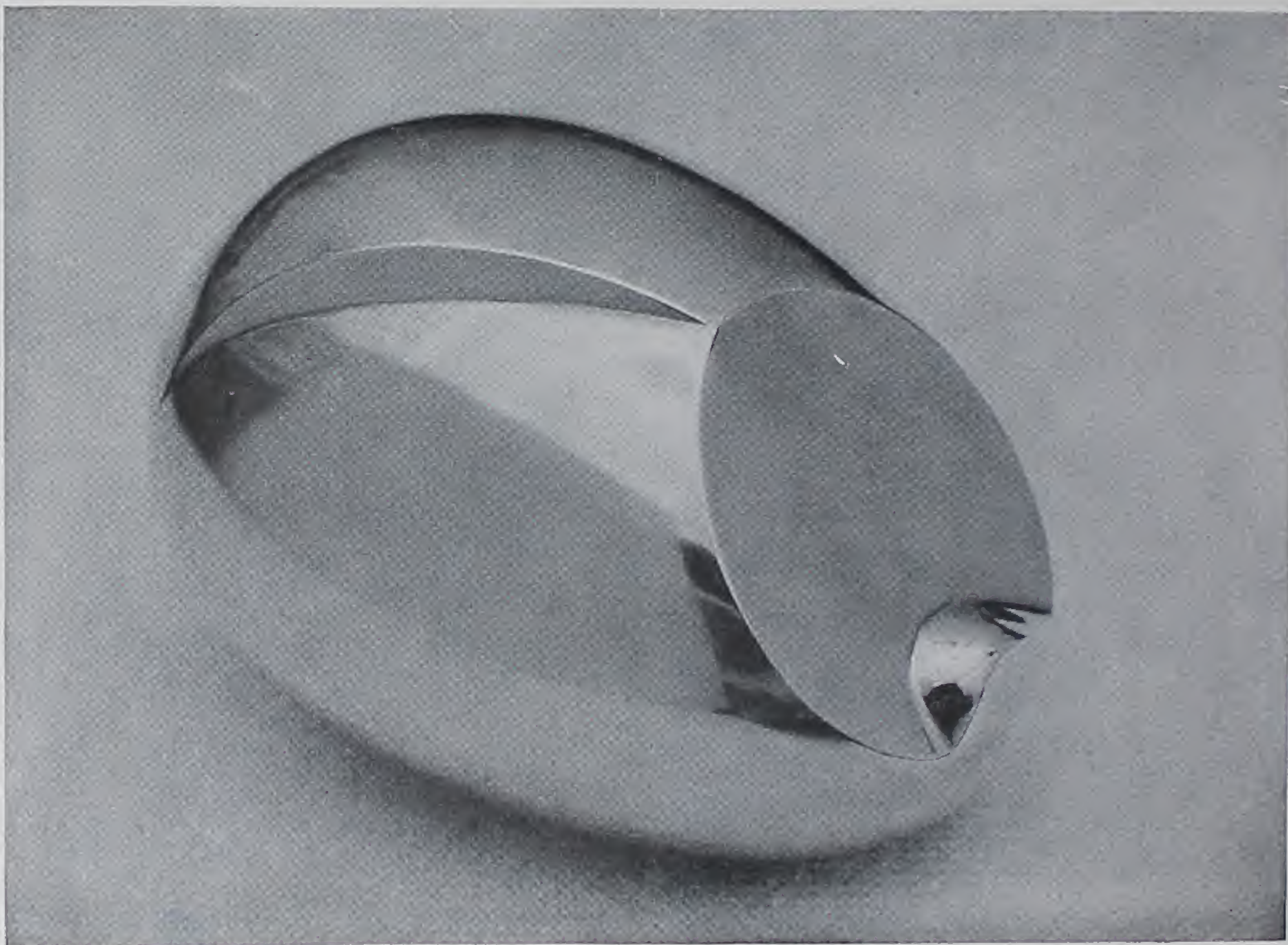
The cubist-constructivist tradition with its suggestions of geometric or technological forms has been paralleled in the sculpture of the past forty years by a variety of equally original inventions which by contrast are generally organic and biomorphic in inspiration and often fantastic in their effect.

In spite of their brassy streamlining, it is not the machine but the egg toward which Brancusi's bronzes aspire. Similarly some of the soft, flowing, enigmatic forms of Arp, Moore, Noguchi, Calder suggest protozoic or embryonic shapes. More developed, biologically speaking, and more complex in its poetic suggestion is the post-cubist work of Lipchitz, in which primitive art and classic myth, plant and animal forms are variously and richly transmuted. Moore's sculpture is narrower in range, much of it fundamentally classic in its monumental dignity. The technical ingenuity of Calder's mobiles recalls constructivism but his effects as well as his forms are far more spontaneous, even accidental. Gonzalez, Ernst, Giacometti, Maria and Grippe have variously fused architectural, botanical, invertebrate and human forms in works of a disquieting surrealist humor unprecedented in Western sculpture except in the grotesque fantasies of Gothic or Mannerist ornament. They and the others whose work is illustrated here have helped widen the horizons of sculpture.



BRANCUSI: *Bird in Space*. (1919.) Bronze, 54" high.

BRANCUSI: *The New-born*. (1915.) Bronze (1920), 8¼" long, 5¾" high. Acquired through the Lillie P. Bliss Bequest.





VANTONGERLOO: Construction within a Sphere. (1917.)
Silvered plaster, 7" high.



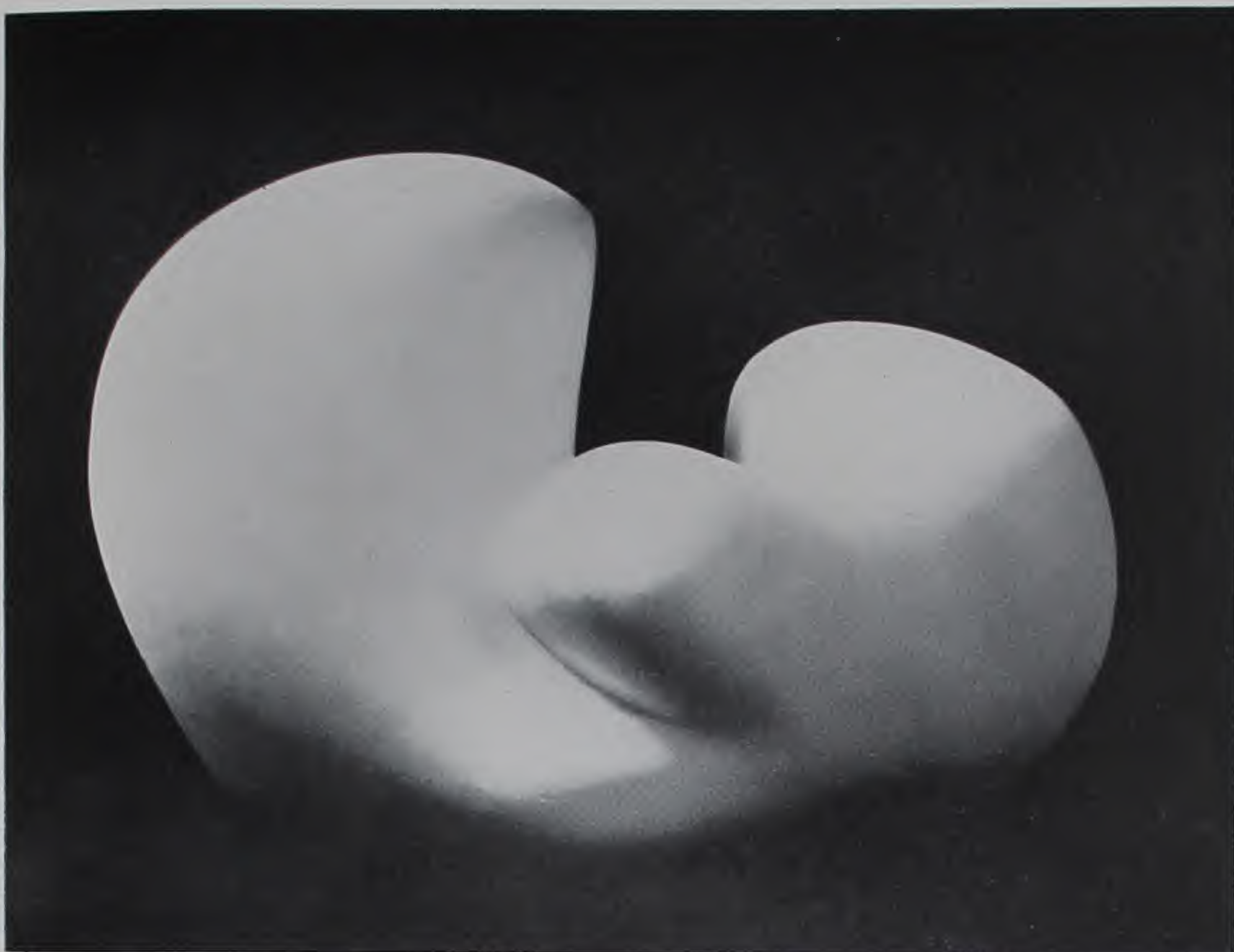
ARP: Birds in an Aquarium. (c. 1920.) Wood, 9 $\frac{7}{8}$ x 8".



ARP: Relief. (1938-39, after a relief of 1934-35.) Wood, 19 $\frac{3}{4}$ x 19 $\frac{3}{4}$ ". Gift of the Advisory Committee.



MIRO: Relief construction. 1930. Wood and metal, 35 $\frac{7}{8}$ x 27 $\frac{5}{8}$ ".



ARP: Human Concretion. (1935.) Plaster, 19½" high. Gift of the Advisory Committee.



LIPCHITZ: Song of the Vowels. 1931. Terra cotta, 14½" high.
Gift of the sculptor.



LIPCHITZ: Seated Man. (1925.) Bronze, 22" high.



LIPCHITZ: Figure. 1926-30. Bronze, 7'1¼" high. Van Gogh Purchase Fund. Installed in the Museum garden.



LIPCHITZ: Blossoming. (1941-42.) Bronze, 21½" high.

below: LIPCHITZ: Rape of Europa, II. (1938.) Bronze, 23⅛" long.





LIPCHITZ: Benediction. (1945.) Bronze, 7' high. Mrs. Simon Guggenheim Fund.



GONZALEZ: Head. (1936?) Wrought iron, 17¾" high.

MOORE: Two Forms. (1934.) Wood, 11" high. Gift of Sir Michael Sadler.

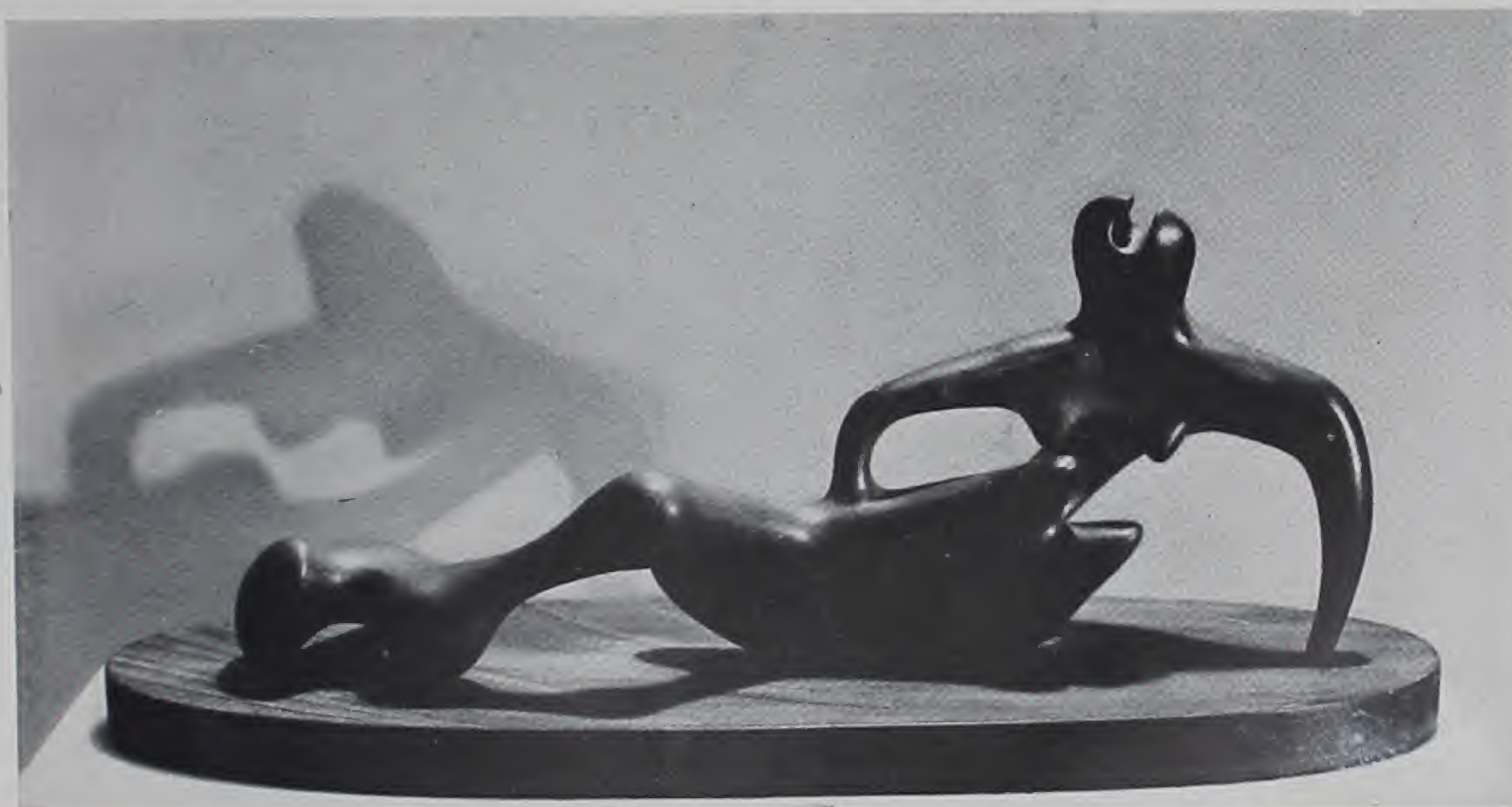


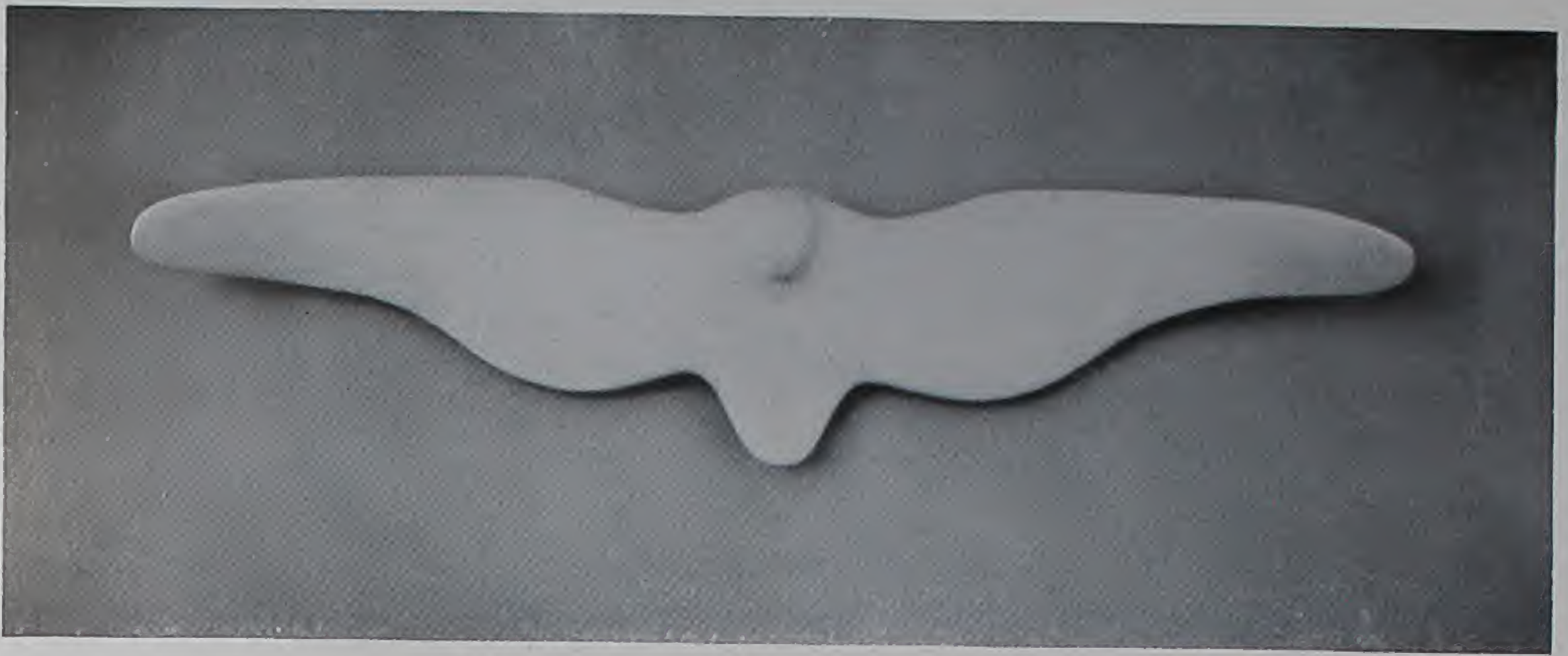


MOORE: Family Group. (1945.) Bronze, 9 $\frac{3}{8}$ " high. Acquired through the Lillie P. Bliss Bequest.

MOORE: The Bride. (1940.) Lead and copper wire, 9 $\frac{3}{8}$ " high.
Acquired through the Lillie P. Bliss Bequest.

below: **MOORE: Reclining Figure.** (1938.) Lead, 13" long.





DAVIS, Emma Lu: Cosmic Presence. (1934.) Wood, 66 $\frac{1}{4}$ " long.



SMITH: Head. 1938. Cast iron and steel, 19 $\frac{3}{4}$ " high. Gift of Charles E. Merrill.

NOGUCHI: Capital. (1939.) Marble, 16" high. Gift of Miss Jeanne Reynal.



GRIPPE: The City. (1942.) Terra cotta, 9½" high.

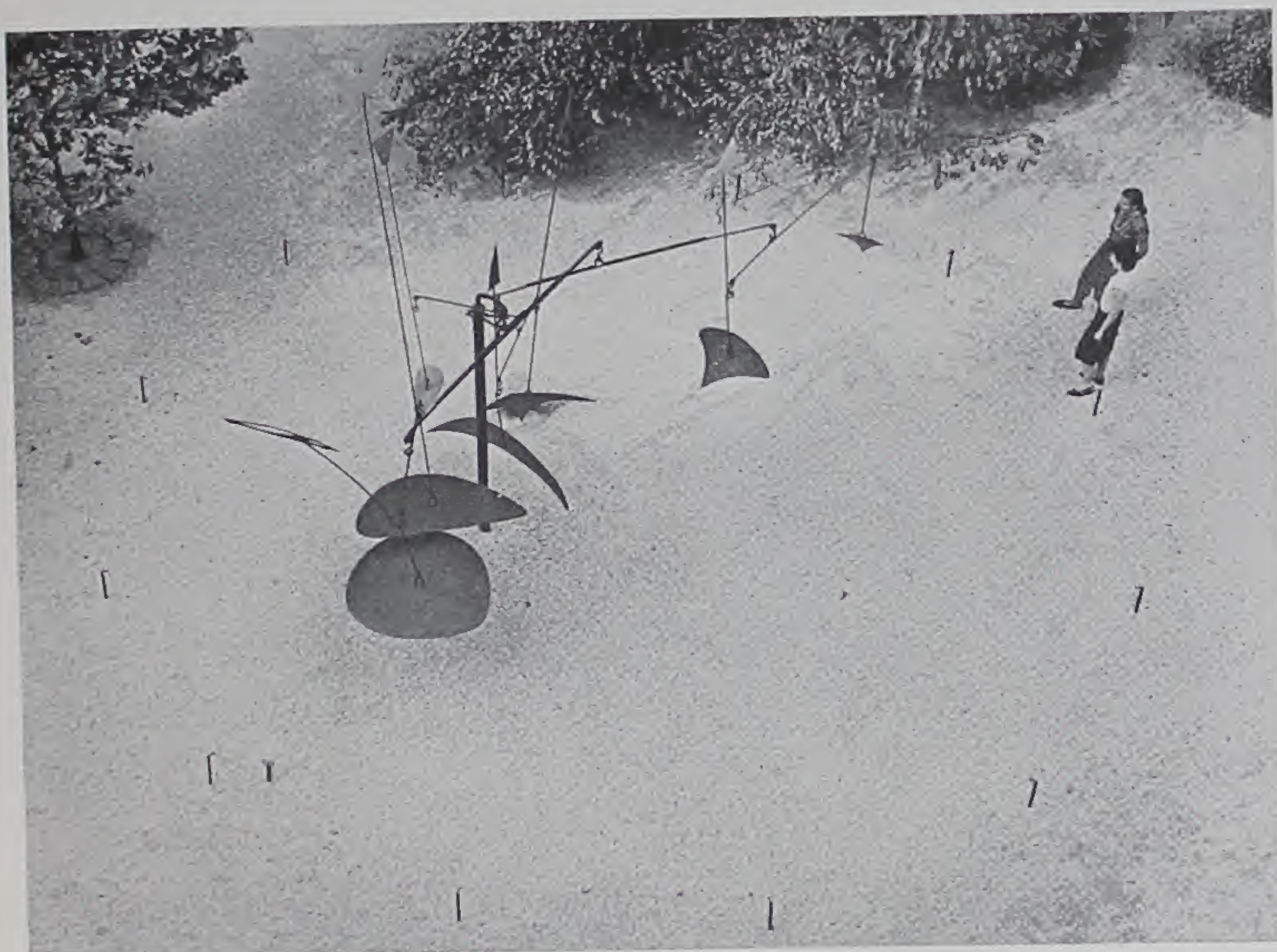


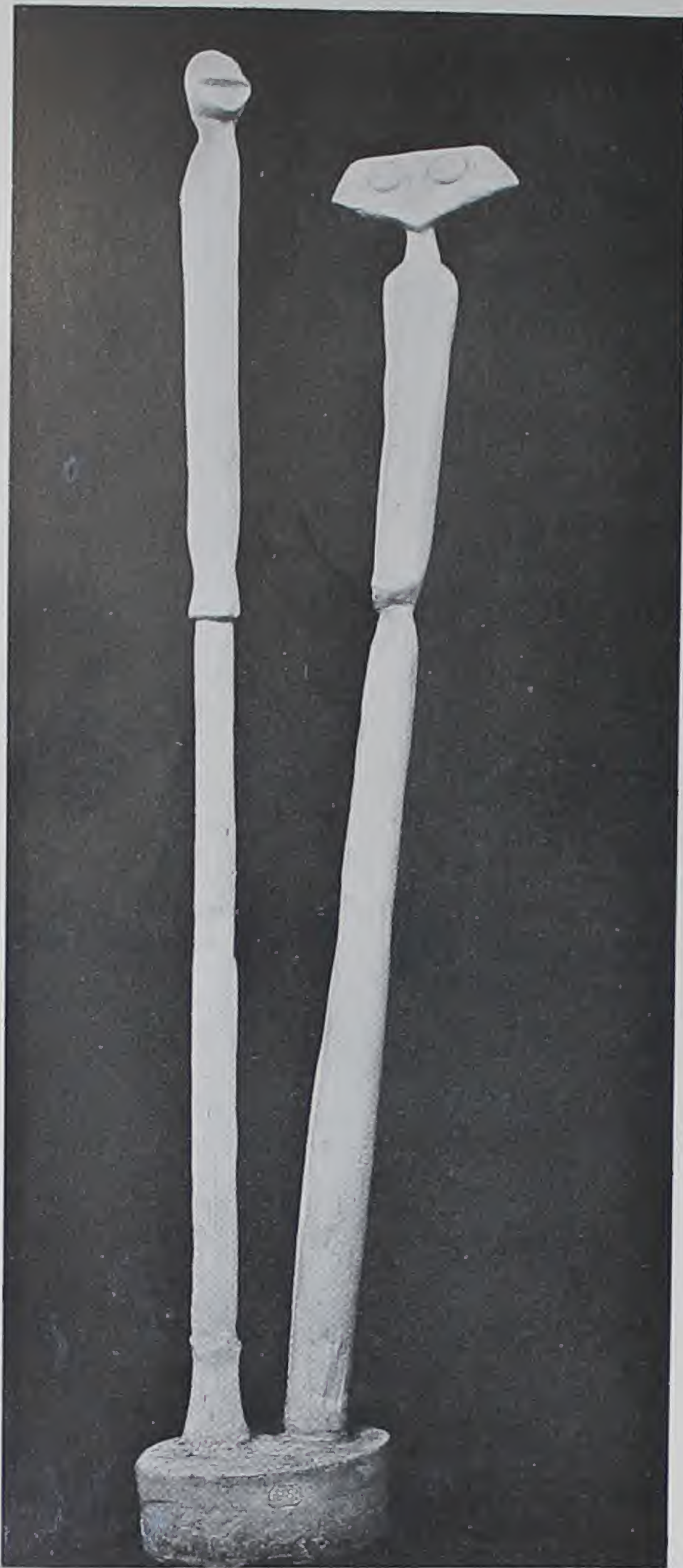


opposite: **CALDER: Lobster Trap and Fish Tail.** (1939.) Wire and sheet aluminum, about 8½' high, 9½' diameter. Commissioned by the Advisory Committee for the stair well of the Museum.

right: **CALDER: Constellation with Red Object.** (1943.) Wood and wire construction hung from a nail, 25½" high. James Thrall Soby Fund.

below: **CALDER: Man-eater with Pennants.** (1945.) Steel rods and sheet iron, 14' high, about 30' diameter. Commissioned for the Museum garden. Photographed from the third floor of the Museum.

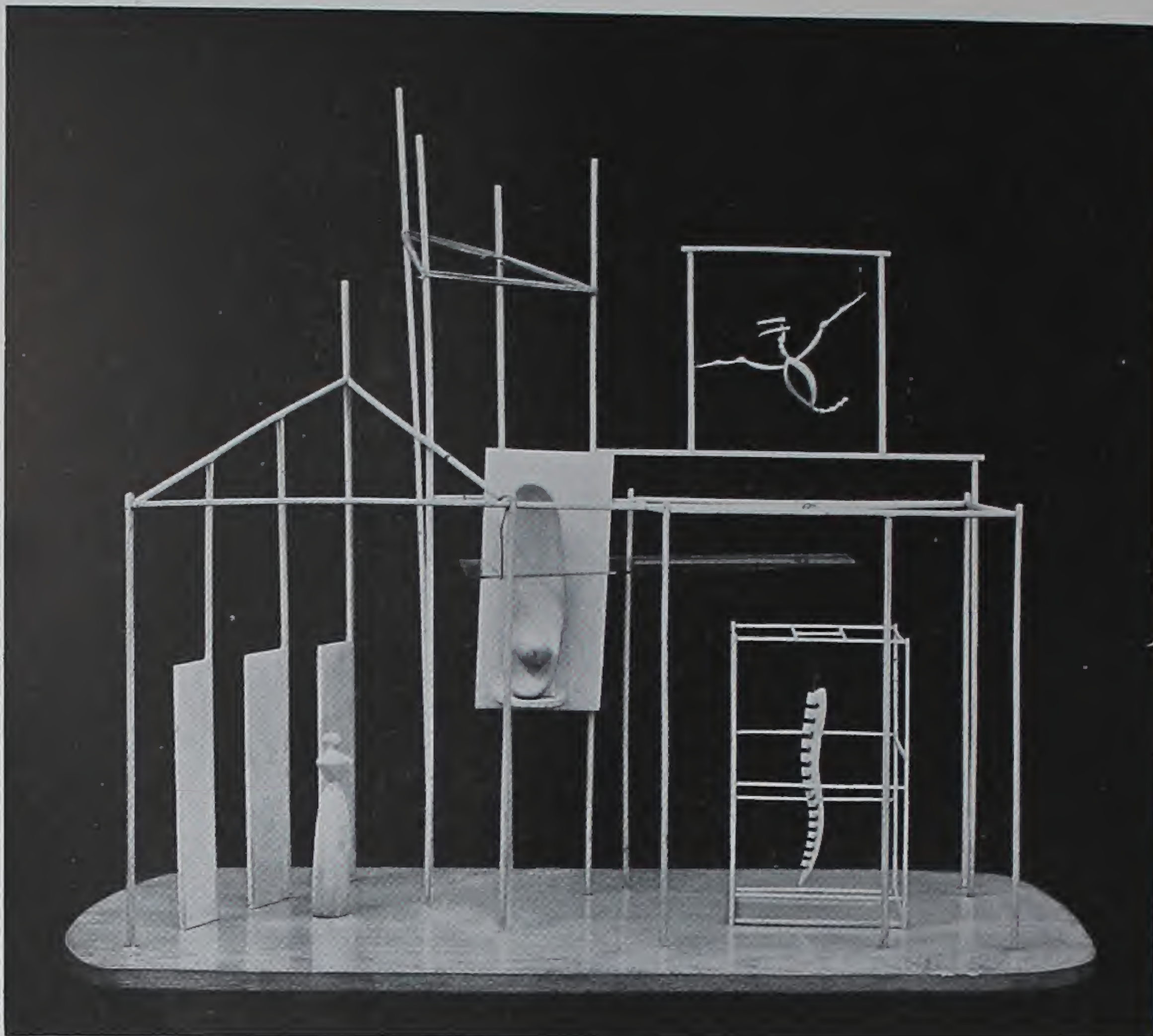




ERNST: Lunar Asparagus. (1935.) Plaster, 65¼" high.



MARIA: *The Impossible, III*. (1946.) Bronze, 32½" long.



GIACOMETTI: *The Palace at 4 A.M.* (1932–33.) Wood, glass, wire, string, 28¼ x 15¾", 25" high.

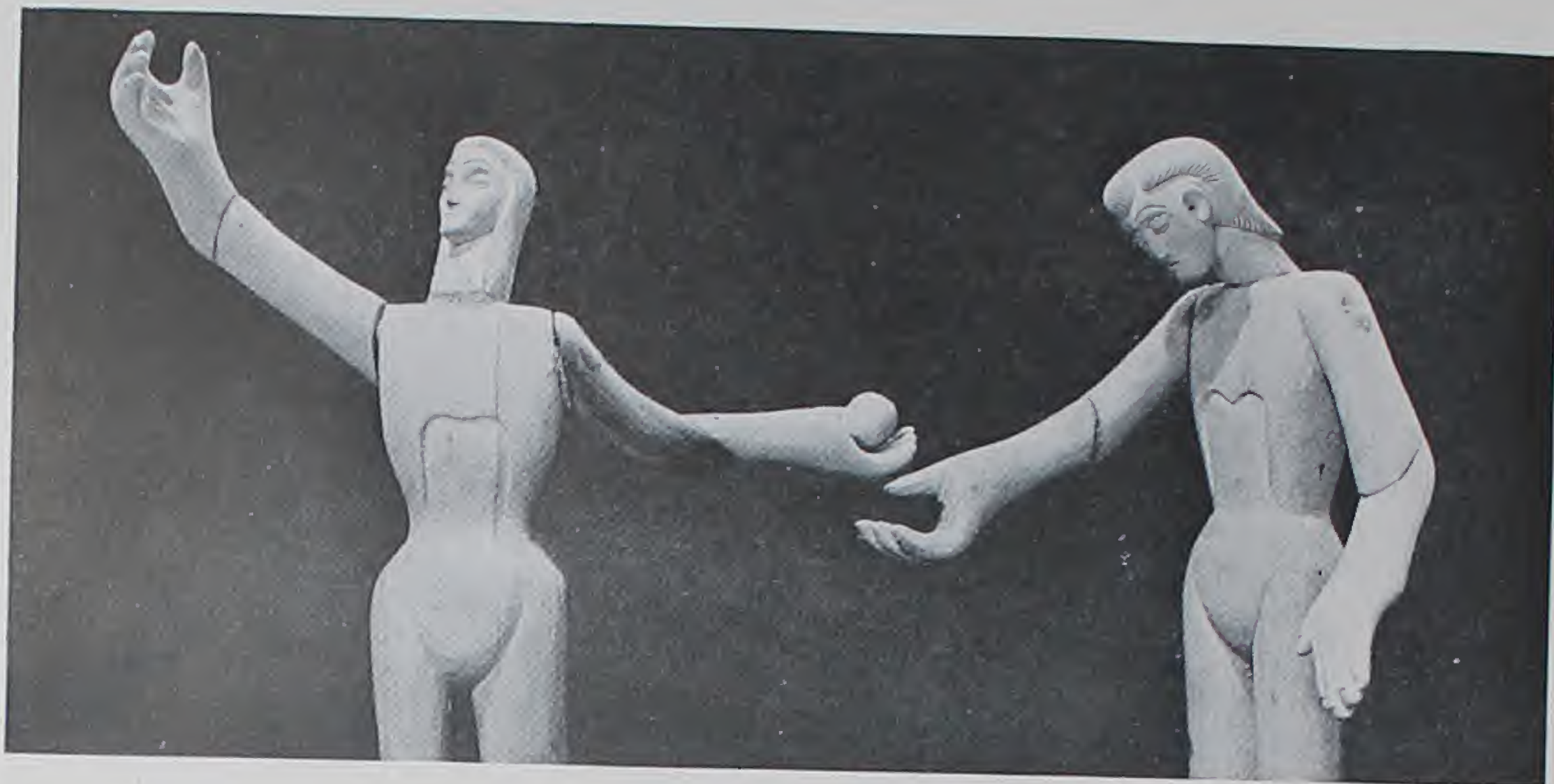
20. Folk sculpture

These works of popular sculpture differ from the paintings illustrated in section 1, the "modern primitives," because they are more purely folk or ethnographic in character. The sculptors however are not anonymous and, chronologically at least, they are modern. The totem pole was hewn for the San Francisco Exposition of 1939 by two Haida Indians, John Wallace, aged 80, and Fred, his son. Third in a line of carvers, John Wallace is only one generation removed from the best period of his art, the mid-19th century. José Lopez of New Mexico could also look back to several generations of wood workers who among their other crafts practiced the carving of *bultos* or religious figures.

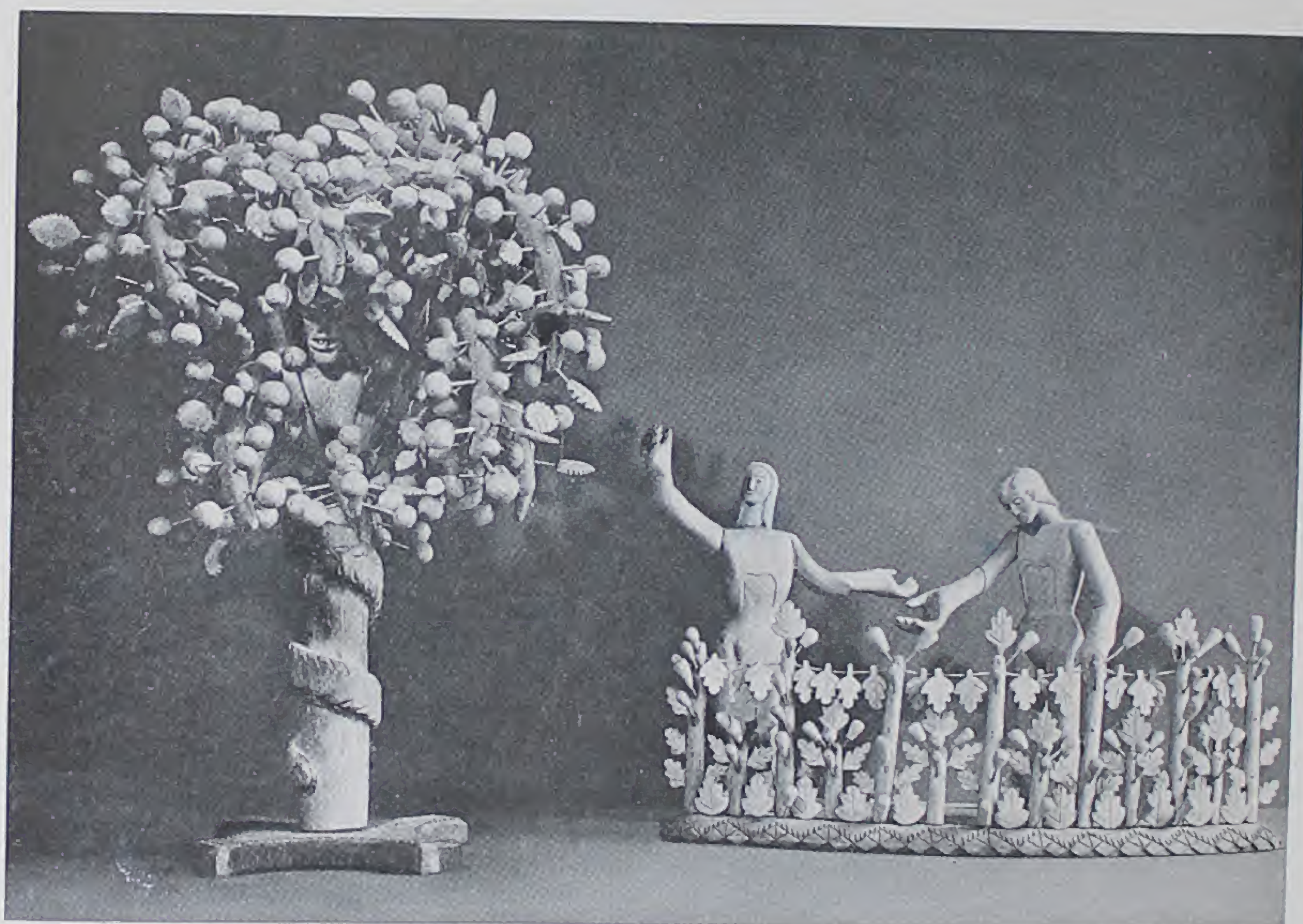
With José Lopez' faithful image of the losing of Paradise these illustrations of the Museum's painting and sculpture collections come to an end.



WALLACE: Totem Pole. (1939.) Red cedar, 32' high. Extended loan from the Indian Arts and Crafts Board, U. S. Department of the Interior. Installed in the Museum garden.



LOPEZ: Adam and Eve and the Tree of Life. (c. 1930.) Cottonwood; tree 24 $\frac{7}{8}$ " high. Gift of Mrs. Meredith Hare.



Publications of the Museum of Modern Art

referred to by abbreviation in the catalog

| | |
|--------------------------------|---|
| Amer. 1942 | Americans 1942: 18 Artists from 9 States. 1942. |
| Amer. Ptg. & Sc. | American Painting and Sculpture, 1862–1932. 1932. Out of print. |
| Amer. Realists | American Realists and Magic Realists. 1943. Out of print. |
| Art in Our Time | Art in Our Time. 1939. Out of print. |
| Art in Prog. | Art in Progress. 1944. Out of print. |
| Bliss, 1934 | The Lillie P. Bliss Collection. 1934. Out of print. |
| Bulletin | The Bulletin of the Museum of Modern Art. |
| Burchfield | Charles Burchfield: Early Watercolors. 1930. Out of print. |
| Calder | Alexander Calder. 1943. |
| Chagall | Marc Chagall. 1946. |
| Color Portfolio | Art in Our Time Color Portfolio. 1939. Out of print. |
| Cubism | Cubism and Abstract Art. 1936. Out of print. |
| Dali (2nd) | Salvador Dali. 1946. 2nd edition. |
| Davis | Stuart Davis. 1945. |
| Fantastic Art (3rd) | Fantastic Art, Dada, Surrealism. 1947. 3rd edition. |
| Feininger, Hartley | Lyonel Feininger, Marsden Hartley. 1944. |
| Flannagan | The Sculpture of John B. Flannagan. 1942. Out of print. |
| 14 Amer. | Fourteen Americans. 1946. |
| Hopper | Edward Hopper. 1933. Out of print. |
| Indian Art | Indian Art of the United States. 1941. |
| Klee, 1945 | Paul Klee. 1945. 2nd edition. |
| Lachaise | Gaston Lachaise. 1935. Out of print. |
| Latin-Amer. Coll. | The Latin-American Collection of the Museum of Modern Art. 1943. Out of print. |
| Lehmbruck & Maillol | Lehmbruck and Maillol. 1930. Out of print. |
| Living Amer. | Painting and Sculpture by Living Americans. 1930. Out of print. |
| Masters Pop. Ptg. | Masters of Popular Painting: Modern Primitives of Europe and America. 1938. Out of print. |
| Mexican Art | Twenty Centuries of Mexican Art. 1940. |
| Miro | Joan Miro. 1941. Out of print. |
| MMA color repr. | Museum of Modern Art Color Reproductions, 1–22. |
| Modern Drwgs. (1st) | Modern Drawings. 1944. 1st edition. Out of print. |
| Modern Works | Modern Works of Art. 1934. Out of print. |
| Moore | Henry Moore. 1946. |
| New Horizons | New Horizons in American Art. 1936. Out of print. |
| 19 Amer. | Paintings by 19 Living Americans. 1930. Out of print. |
| Ptg. & Sc. | Painting and Sculpture in the Museum of Modern Art. 1942. Out of print. |
| Ptg. & Sc. Sup. | Painting and Sculpture in the Museum of Modern Art, Supplementary List. 1945. |
| Ptg. in Paris | Painting in Paris. 1930. Out of print. |
| Picasso 50 | Picasso: Fifty Years of His Art. 1946. |
| La Pintura | La Pintura Contemporanea Norteamericana. 1941. Out of print. |
| Rivera | Diego Rivera. 1931. Out of print. |
| Romantic Ptg. | Romantic Painting in America. 1943. |
| Rouault | Georges Rouault: Paintings and Prints. 1945. |
| Rousseau | Henri Rousseau. 1942. |
| Tchelitchew | Tchelitchew: Paintings and Drawings. 1942. Out of print. |
| Theatre of Berman | The Theatre of Eugene Berman. 1947. |
| 20th C. Portraits | 20th Century Portraits. 1942. Out of print. |
| Weber | Max Weber. 1930. Out of print. |
| What Is Mod. Ptg. (3rd) | What Is Modern Painting? 1946. 3rd edition. |

Catalog of the Collection

Arrangement

The catalog is arranged alphabetically by artist's name. The works of each artist are arranged chronologically.

The page number of each illustration is given below the catalog number.

Dates given appear on the works of art themselves unless enclosed in parentheses.

Dimensions are given in inches except in the case of sculpture over six feet high; height precedes width. Unless otherwise indicated, the sheet size of works on paper is given.

The year in which the work was acquired is indicated in the museum accession number by the two digits following the decimal point. For example, the number 18.42 means that this was the 18th item acquired in 1942.

The words by exchange used with the source of acquisition indicate that the work of art was acquired in exchange for another work previously owned by the Museum. Reference is made to the source of acquisition of the first work owned; for instance, given anonymously (by exchange), or gift of Mr. X (by exchange), means that a work which had been given anonymously, or given by Mr. X, to the Museum was exchanged for the present work.

If a work not illustrated here is reproduced in some other of the Museum's publications, a reference is given. For abbreviations see opposite page.

ADMIRAL, Virginia. American, born 1915.

- 1 **Composition.** 1942. Oil on canvas, 36 x 34". Purchase Fund. 66.44.

ALFARO SIQUEIROS. See SIQUEIROS, David ALFARO.

ANGUIANO, Raúl. Mexican, born 1909.

- 2 **La Llorona.** 1942. Oil on canvas, 23 $\frac{3}{8}$ x 29 $\frac{5}{8}$ ". Inter-
p 182 American Fund. 622.42.

Also, prints, posters and broadsides.

ARCHIPENKO, Alexander. American, born Russia 1887.

- 3 **Woman Combing Her Hair.** (1915.) Bronze, 13 $\frac{3}{4}$ " high.
p 267 Acquired through the Lillie P. Bliss Bequest. 581.43.

ARIZA, Gonzalo. Colombian, born 1912.

- 4 **Savanna.** (1942.) Oil on canvas, 19 $\frac{3}{8}$ x 19 $\frac{1}{4}$ ". Inter-
p 176 American Fund. 633.42.

Also, an oil in the Study Collection.

ARP, Jean (Hans). French, born Strassburg 1888.

- 5 **Collage with Squares Arranged According to the Law of Chance.** (1916-17.) Collage of colored papers, 19 $\frac{1}{8}$ x 13 $\frac{5}{8}$ ". 457.37.

- 6 **Birds in an Aquarium.** (c. 1920.) Painted wood relief,
p 277 9 $\frac{7}{8}$ x 8". 232.37.

- 7 **Mountain, Table, Anchors, Navel.** (1925.) Oil on card-
p 214 board with cut-outs, 29 $\frac{5}{8}$ x 23 $\frac{1}{2}$ ". 77.36. Repr. in color
Fantastic Art (3rd), opp. p. 146; *Color Portfolio*, no. 16; also
color repr.

- 8 **Two Heads.** (1927.) Oil and string on canvas, 13 $\frac{3}{4}$ x
10 $\frac{5}{8}$ ". 74.36. Repr. *Fantastic Art* (3rd), p. 146.

- 9 **Two Heads.** (1929.) Painted wood relief, 47 $\frac{1}{4}$ x 39 $\frac{1}{4}$ ".
82.36. Repr. *Fantastic Art* (3rd), p. 148.

- 10 **Leaves and Navels.** (1929.) Oil and string on canvas,
13 $\frac{3}{4}$ x 10 $\frac{3}{4}$ ". 1647.40.

- 11 **Objects Arranged According to the Law of Chance or
Navels.** (1930.) Varnished wood relief, 10 $\frac{3}{8}$ x 11 $\frac{1}{8}$ ".
79.36. Repr. *Fantastic Art* (3rd), p. 146.

- 12 **Leaves and Navels I.** (1930.) Painted wood relief,
31 $\frac{3}{4}$ x 39 $\frac{3}{4}$ ". 75.36. Repr. *Fantastic Art* (3rd), p. 147.
Nos. 5-12, Purchase Fund.

- 13 **Human Concretion.** (1935.) Plaster, 19 $\frac{1}{2}$ " high. Gift
p 279 of the Advisory Committee. 4.37.

- 14 **Relief.** (1938-39, after a relief of 1934-35.) Wood,
p 278 19 $\frac{3}{4}$ x 19 $\frac{3}{4}$ ". Gift of the Advisory Committee (by ex-
change). 336.39.

Also, a drawing, prints, a poster, illustrations; a magazine
cover, and a rug designed by the artist.

ATHERTON, John. American, born 1900.

- 15 **Christmas Eve.** 1941. Oil on canvas, 30 $\frac{1}{4}$ x 35". Pur-
p 173 chase Fund. 136.42.

- 16 **Construction.** (1942.) Gouache on cardboard, waxed,
9 x 11 $\frac{7}{8}$ ". Mrs. John D. Rockefeller, Jr. Purchase Fund.
137.42.

Also, posters and a magazine cover.

AUSTIN, Darrel. American, born 1907.

- 17 **Catamount.** (1940.) Oil on canvas, 20 x 24". Mrs.
p 174 John D. Rockefeller, Jr. Purchase Fund. 312.41.

AWA TSIREH (Alfonso Roybal). American Indian, Pueblo of San
Ildefonso, New Mexico, born c. 1895.

- 18 **Green Corn Ceremony.** Gouache, 19 $\frac{1}{4}$ x 27 $\frac{3}{4}$ ". Mrs.
p 158 John D. Rockefeller, Jr. Purchase Fund. 330.39. Repr. in
color, *Indian Art*, p. 45.

BADI, Aquiles. Argentine, born 1894.

- 19 **School Tableau, San Martín's Birthday.** (1935.) Tempera, 11 $\frac{7}{8}$ x 16 $\frac{1}{4}$ ". Inter-American Fund. 636.42. Repr. *Latin-Amer. Coll.*, p. 30.

Also, works in the Study Collection.

BAER, Martin. American, born 1894.

- 20 **Parrot Tulips.** 1939. Oil and tempera on canvas, 16 x 13". Gift of Mrs. Simon Guggenheim. 467.41.

BAKST, Léon. Russian, 1868-1924. Worked in Paris.

- 21 **Thamar:** design for scenery for the ballet produced by the Ballets Russes, Paris, 1912. Gouache, 9 $\frac{1}{4}$ x 9 $\frac{7}{8}$ ". Gift of Lincoln Kirstein. 269.47. Theatre Arts Collection.

BALTHUS (Balthasar Klossowsky). French, born 1910.

- 22 **Portrait of André Derain.** 1936. Oil on wood, 44 $\frac{3}{8}$ x p 188 28 $\frac{1}{2}$ ". Acquired through the Lillie P. Bliss Bequest. 67.44.
- 23 **Joan Miro and His Daughter Dolores.** 1937-38. Oil on p 189 canvas, 51 $\frac{1}{4}$ x 35". Mrs. John D. Rockefeller, Jr. Purchase Fund. 398.38. Repr. in color, 20th C. Portraits, opp. p. 102; color repr.

BARELA, Patrocino. American, born 1908.

- 24 **Coronation of the Virgin.** (1936.) Wood relief, 20 $\frac{1}{2}$ x 11". United States WPA Art Program. Extended loan. E.L.38.3051.
- 25 **The Twelve Apostles.** (1936.) Wood relief, 11 $\frac{1}{2}$ x 61". United States WPA Art Program. Extended loan. E.L.44.1992.

BARLACH, Ernst. German, 1870-1938.

- 26 **Head (detail, War Monument, Güstrow Cathedral).** p 248 (1927.) Bronze, 13 $\frac{1}{2}$ " high. Gift of Edward M. M. Warburg. 521.41.
- 27 **Singing Man.** (1928.) Bronze, 19 $\frac{1}{2}$ " high. Mrs. John D. p 249 Rockefeller, Jr. Purchase Fund. 656.39.
- Also, a drawing, prints and illustrations.

BARNES, Matthew Rackham. American, born Scotland 1880.

- 28 **High Peak.** 1936. Oil on canvas, 36 $\frac{1}{4}$ x 42 $\frac{1}{8}$ ". Acquired through the Lillie P. Bliss Bequest. 745.43. Repr. *Romantic Ptg.*, p. 111.

BASALDÚA, Héctor. Argentine, born 1900.

- 29 **Expreso Villalonga.** 1937. Tempera on cardboard, 12 $\frac{1}{4}$ x 18 $\frac{3}{4}$ ". Inter-American Fund. 641.42. Repr. *Latin-Amer. Coll.*, p. 30.
- Also, a painting in the Study Collection, and illustrations.

BAUCHANT, André. French, born 1873.

- 30 **The Proclamation of American Independence.** 1926. Oil on canvas, 30 x 46 $\frac{1}{2}$ ". Gift of Mme Eve Daniel and Mme Sibylle Cournand in memory of their mother, Mme Jeanne Bucher. 301.47. Repr. *Masters Pop. Ptg.*, no. 3.
- 31 **Cleopatra's Barge.** 1939. Oil on canvas, 32 x 39 $\frac{3}{8}$ ". p 17 Mrs. John D. Rockefeller, Jr. Purchase Fund. 649.39. Repr. postcard.
- Also, illustrations.

BAZIOTES, William. American, born 1911.

- 32 **Dwarf.** 1947. Oil on canvas, 42 x 36 $\frac{1}{8}$ ". A. Conger p 227 Goodyear Fund. 229.47.

BEAL, Gifford. American, born 1879.

- 33 **The Battery.** (1919.) Watercolor, 13 $\frac{1}{4}$ x 19 $\frac{1}{2}$ ". Given anonymously. 1.36.
- Also, prints.

BEARDEN, Romare. American, born 1908.

- 34 **He Is Arisen.** (1945.) Watercolor and india ink, 26 x 19 $\frac{3}{8}$ ". Advisory Committee Fund. 158.45.

BECKMANN, Max. German, born 1884. In Amsterdam 1936-47. In U.S.A. 1947-48.

- 35 **Family Picture.** 1920. Oil on canvas, 25 $\frac{5}{8}$ x 39 $\frac{3}{4}$ ". Gift p 83 of Mrs. John D. Rockefeller, Jr. 26.35.
- 36 **The Prodigal Son.** (1921.) Series of 4 gouaches on parchment, 7 $\frac{1}{2}$ to 7 $\frac{7}{8}$ x 8". Purchase Fund. 263.39-266.39.
- 37 **Departure.** (1937.) Oil on canvas, triptych, center panel p 82 84 $\frac{3}{4}$ x 45 $\frac{3}{8}$ "; side panels each 84 $\frac{3}{4}$ x 39 $\frac{1}{4}$ ". Given anonymously (by exchange). 6.42.1-3.
- Also, a drawing, prints and illustrations.

BELLOWS, George Wesley. American, 1882-1925.

- 38 **Under the Elevated.** Watercolor, 5 $\frac{3}{4}$ x 8 $\frac{7}{8}$ ". Gift of Mrs. John D. Rockefeller, Jr. 27.35.
- Also, prints and illustrations.

BEMAN, Roff. American, 1891-1940.

- 39 **Cornfield after Rain.** 1938. Oil on canvas, 30 x 40". United States WPA Art Program. Extended loan. E.L.39.1781.
- 40 **Brummitt's Cornfield.** 1939. Oil on canvas, 24 $\frac{1}{4}$ x 36 $\frac{1}{4}$ ". United States WPA Art Program. Extended loan. E.L.39.1780. Repr. *Romantic Ptg.*, p. 116.

BENNETT, Rainey. American, born 1907.

- 41 **Farm Fields.** 1938. Watercolor, 21 $\frac{3}{4}$ x 30". Purchase Fund. 567.39.
- 42 **Dwelling, Maracaibo, Venezuela.** 1939. Watercolor, 22 $\frac{5}{8}$ x 31 $\frac{1}{4}$ ". Gift of Nelson A. Rockefeller. 627.39.
- 43 **Oranjestad, Aruba, Netherlands West Indies.** 1939. Watercolor, 15 $\frac{3}{8}$ x 22 $\frac{3}{8}$ ". Gift of Nelson A. Rockefeller. 626.39.

BEN-SHMUEL, Ahron. American, born 1903.

- 44 **Pugilist.** (1929.) Black granite, 21" high. Gift of Nelson p 262 A. Rockefeller. 172.34.
- 45 **Torso of a Boy.** 1930. Black granite, 28 $\frac{3}{4}$ " high. Given anonymously. 314.41. Repr. *Ptg. & Sc.*, p. 24.
- 46 **Seated Woman.** 1932. Granite, 14 $\frac{3}{4}$ " high. Gift of Edward M. M. Warburg. 150.34. Repr. *Modern Works*, no. 158.

BENTON, Thomas Hart. American, born 1889.

- 47 **Homestead.** (1934.) Tempera and oil on composition p 157 board, 25 x 34". Gift of Marshall Field (by exchange). 6.38.
- Also, a print, a poster and illustrations.

BEN-ZION. American, born Ukraine, Russia, 1897.

- 48 **De Profundis: In Memory of the Massacred Jews of Nazi Europe** (from a series of 14). (1943.) Gouache, 24 x 19". Given anonymously. 2.44.

BÉRARD, Christian. French, born 1902.

- 49 **Portrait of Jean Cocteau.** 1928. Oil on canvas, 25 $\frac{5}{8}$ x p 185 21 $\frac{1}{4}$ ". Mrs. John D. Rockefeller, Jr. Purchase Fund. 25.40.
- 50 **Promenade.** 1928. Oil on canvas, 16 $\frac{1}{8}$ x 10 $\frac{5}{8}$ ". Mrs. p 185 Simon Guggenheim Fund. 194.42.
- 51 **Symphonie Fantastique: 3 designs for scenery for the ballet** produced by the Ballet Russe de Monte Carlo, London, 1936. Gouache, 10 x 14"; 11 $\frac{1}{8}$ x 18 $\frac{1}{2}$ ". Gift of Lincoln Kirstein. 270.47.1-3. Theatre Arts Collection.
- Also, illustrations.

BERDECIO, Roberto. Bolivian, born 1913. Has worked in Mexico and U.S.A.

- 52 **The Cube and the Perspective.** 1935. Duco air brushed p 120 on steel panel mounted on wood, 30 x 26". Gift of Leigh Atheorn. 315.41.

BERMAN, Eugene. American, born Russia 1899. Worked in Paris. In U.S.A. since 1936.

- 53 **Winter.** 1929. Oil on canvas, 36 $\frac{1}{8}$ x 28 $\frac{3}{4}$ ". Gift of p 186 Richard Blow. 209.37.
- 54 **Sleeping Figures, Statue, Campanile.** 1932. Oil on p 186 canvas, 36 $\frac{1}{4}$ x 28 $\frac{3}{4}$ ". Gift of Philip L. Goodwin. 120.45.
- 55 **The Gates of the City, Nightfall** (*Aux portes de la ville à la p 187 tombée de la nuit*). 1937. Oil on canvas, 30 $\frac{1}{8}$ x 40". Gift of Mr. and Mrs. James Thrall Soby. 224.47.
- 56 **Iceberg: 3 designs for scenery for the ballet** produced by the Ballet Russe de Monte Carlo, London, 1938. Gouache, 8 x 11"; 10 $\frac{5}{8}$ x 18 $\frac{3}{8}$ "; 7 $\frac{3}{4}$ x 10 $\frac{5}{8}$ ". Gift of the artist. 61.42.1-3. Theatre Arts Collection.
- 57 **Devil's Holiday: 12 gouache designs for the ballet** produced by the Ballet Russe de Monte Carlo, New York, 1939. 6 designs for costumes, various sizes, 11 $\frac{7}{8}$ x 8 $\frac{7}{8}$ " to 8 x 5"; 6 designs for scenery, 12 $\frac{5}{8}$ x 14 $\frac{7}{8}$ " to 9 $\frac{3}{8}$ x 12 $\frac{1}{2}$ ". 59.42.1-11, gift of Paul Magriel; 109.46, gift of Briggs W. Buchanan. Theatre Arts Collection.
- 58 **Giselle: 6 designs for scenery for the ballet, 1940, unpro-** duced. Gouache, various sizes, 14 $\frac{1}{2}$ x 22" to 4 $\frac{7}{8}$ x 7 $\frac{3}{8}$ ". Gift of Paul Magriel. 60.42.1-6. Theatre Arts Collection.
- 59 **Nuages: design for costume for the ballet, 1940, not used.** Gouache, 8 $\frac{7}{8}$ x 11". Gift of Paul Magriel. 62.42. Theatre Arts Collection.
- 60 **The Island God: model of scenery for the Metropolitan Opera** production of the opera, New York, 1942, not used. 26 $\frac{5}{8}$ " high x 24 $\frac{1}{8}$ " deep x 31 $\frac{1}{8}$ " wide. Gift of the artist. 138.42. Theatre Arts Collection. Repr. *Theatre of Berman*, p. 16.
- Also, drawings, prints, other ballet designs and illustrations.

BERMÚDEZ, Cundo. Cuban, born 1914.

- 61 **The Balcony.** (1941.) Oil on canvas, 29 x 23 $\frac{1}{8}$ ". Gift of Edgar Kaufmann, Jr. 644.42. Repr. *Latin-Amer. Coll.*, p. 53.

- 62 **Barber Shop.** 1942. Oil on canvas, 25 $\frac{1}{8}$ x 21 $\frac{1}{8}$ ". Inter-American Fund. 68.44. Repr. *Bulletin*, vol. XI, no. 5, p. 10. Also, 12 studies for *The Balcony*.

BERTOIA, Harry. American, born Italy 1915.

- 63 **Composition.** (1943.) "Monoprint" (printer's inks on p 121 paper applied with movable forms), 18 $\frac{7}{8}$ x 24 $\frac{7}{8}$ ". James Thrall Soby Fund. 255.44.

BLATAS, Arbit. American, born Lithuania 1908. Worked in Paris. In U.S.A. since 1940.

- 64 **Three Children.** (1938.) Oil on canvas, 39 $\frac{1}{4}$ x 13 $\frac{5}{8}$ ". Gift of the French Art Galleries, Inc. 12.40.

BLOOM, Hyman. American, born Latvia 1913.

- 65 **Christmas Tree.** 1939. Oil on canvas, 52 x 31". United States WPA Art Program. Extended loan. E.L.41.2312.
- 66 **The Synagogue.** (c. 1940.) Oil on canvas, 65 $\frac{1}{4}$ x 46 $\frac{3}{4}$ ". p 171 Acquired through the Lillie P. Bliss Bequest. 611.43.
- 67 **The Bride.** (1941.) Oil on canvas, 20 $\frac{1}{8}$ x 49 $\frac{7}{8}$ ". Purchase Fund. 7.42. Repr. *Romantic Ptg.*, p. 99.

BLUME, Peter. American, born Russia 1906.

- 68 **Study for Parade.** 1929. Oil on cardboard, 20 $\frac{1}{4}$ x 14". Gift of Mrs. John D. Rockefeller, Jr. 30.35. Repr. *La Pintura*, p. 109.
- 69 **Parade.** 1930. Oil on canvas, 49 $\frac{1}{4}$ x 56 $\frac{3}{8}$ ". Gift of p 133 Mrs. John D. Rockefeller, Jr. 29.35. Repr. *Color Portfolio*, no. 15; also color repr.
- 70 **The Eternal City.** 1934-37. Oil on composition board, p 152 34 x 47 $\frac{7}{8}$ ". Mrs. Simon Guggenheim Fund. 574.42.
- 71 **Landscape with Poppies.** (1939.) Oil on canvas, p 162 18 x 25 $\frac{1}{8}$ ". Gift of Mrs. John D. Rockefeller, Jr. 391.41.
- Also, drawings; and an oil study for *The Eternal City* in the Study Collection.

BLUMENSCHN, Ernest Leonard. American, born 1874.

- 72 **Jury for Trial of a Sheepherder for Murder.** (1936.) Oil on canvas, 46 $\frac{1}{4}$ x 30". Mrs. John D. Rockefeller, Jr. Purchase Fund. 300.38. Repr. *Art in Our Time*, no. 142.

BOMBOIS, Camille. French, born 1883.

- 73 **Before Entering the Ring.** (1930-35.) Oil on canvas, p 18 23 $\frac{5}{8}$ x 28 $\frac{3}{4}$ ". Mrs. John D. Rockefeller, Jr. Purchase Fund. 662.39. Repr. *Color Portfolio*, no. 21; MMA color repr. 19; postcard.

BONNARD, Pierre. French, 1867-1947.

- 74 **Luncheon.** (c. 1927.) Oil on canvas, 16 $\frac{1}{4}$ x 24 $\frac{1}{2}$ ". Given p 38 anonymously. 453.37.
- 75 **The Breakfast Room.** (c. 1930-31.) Oil on canvas, p 39 63 $\frac{1}{4}$ x 44 $\frac{1}{8}$ ". Given anonymously. 392.41. Repr. *Color Portfolio*, no. 6.
- Also, prints, illustrations and a magazine cover.

BOOTH, Cameron. American, born 1892.

- 76 **Street in Stillwater.** (1936.) Gouache, 15 $\frac{3}{4}$ x 22 $\frac{3}{4}$ ". United States WPA Art Program. Extended loan. E.L.39.1865. Repr. *New Horizons*, no. 124.

BOTKIN, Henry Albert. American, born 1896.

- 77 **Kitchen Table.** (1938.) Watercolor and ink, 14 $\frac{3}{4}$ x 21 $\frac{1}{2}$ ". Gift of Carroll Carstairs. 318.39.

BOURDELLE, Émile-Antoine. French, 1861-1929.

- 78 **The Sphinx.** 1911. Bronze, 18" high. Given anonymously. 622.39.

BRANCUSI, Constantin. Rumanian, born 1876. Lives in Paris.

- 79 **The New-born.** (1915.) Bronze (1920), 8 $\frac{1}{4}$ " long, 5 $\frac{3}{4}$ " p 276 high. Acquired through the Lillie P. Bliss Bequest. 605.43.
80 **Bird in Space.** (1919.) Bronze, 54" high. Given anonymously. 153.34.

BRAQUE, Georges. French, born 1881.

- 81 **Road near Estaque.** (1908.) Oil on canvas, 23 $\frac{3}{4}$ x 19 $\frac{3}{4}$ ". p 86 Given anonymously (by exchange). 103.43.
82 **Man with a Guitar.** (1911.) Oil on canvas, 45 $\frac{3}{4}$ x 31 $\frac{7}{8}$ ". p 87 Acquired through the Lillie P. Bliss Bequest. 175.45.
83 **Soda.** (1911.) Oil on canvas, 14 $\frac{1}{4}$ " diameter. Acquired p 86 through the Lillie P. Bliss Bequest. 8.42.
84 **Guitar.** (1913-14.) Oil on canvas with pasted paper, pencil and chalk, 39 $\frac{1}{4}$ x 25 $\frac{5}{8}$ ". Acquired through the Lillie P. Bliss Bequest. 304.47.
85 **Oval Still Life (Le violon).** (1914.) Oil on canvas, 36 $\frac{3}{8}$ x p 96 25 $\frac{3}{4}$ ". Gift of the Advisory Committee. 210.35.
86 **The Table.** 1928. Oil on canvas, 70 $\frac{3}{4}$ x 28 $\frac{3}{4}$ ". Acquired p 103 through the Lillie P. Bliss Bequest. 520.41.
87 **Beach at Dieppe.** 1928. Oil on canvas, 10 $\frac{3}{4}$ x 18 $\frac{1}{8}$ ". Mrs. John D. Rockefeller, Jr. Purchase Fund. 272.39.
Also, prints and illustrations.

BREININ, Raymond. American, born Russia 1909.

- 88 **Deserted Farm.** 1936. Gouache, 14 $\frac{3}{4}$ x 24" (sight). United States WPA Art Program. Extended loan. E.L.39.1832. Repr. *New Horizons*, no. 126.
89 **Lonesome Farm.** 1936. Gouache, 13 $\frac{3}{4}$ x 24 $\frac{3}{4}$ " (sight). p 172 United States WPA Art Program. Extended loan. E.L.39.1834.
90 **White House.** 1938. Oil on canvas, 30 x 40 $\frac{1}{8}$ ". United States WPA Art Program. Extended loan. E.L.39.1856. Repr. *Amer.* 1942, p. 27.
91 **One Morning.** (c. 1939.) Gouache, 16 $\frac{5}{8}$ x 27 $\frac{5}{8}$ ". Mrs. John D. Rockefeller, Jr. Purchase Fund. 568.39. Repr. *Amer.* 1942, p. 26.

BROOK, Alexander. American, born 1898.

- 92 **George Biddle Playing the Flute.** (1929.) Oil on canvas, 40 $\frac{3}{8}$ x 30 $\frac{1}{4}$ ". Gift of Mrs. John D. Rockefeller, Jr. 38.35. Repr. *20th C. Portraits*, p. 96.
Also, a drawing and prints.

BURCHFIELD, Charles. American, born 1893.

- 93 **Rogues' Gallery.** 1916. Watercolor, 13 $\frac{1}{2}$ x 19 $\frac{5}{8}$ ". 44.35. Repr. *Burchfield*, no. 4.

- 94 **The City.** 1916. Watercolor, 13 $\frac{3}{8}$ x 19 $\frac{3}{8}$ ". 42.35.

- 95 **Garden of Memories.** 1917. Crayon and watercolor, 25 $\frac{3}{4}$ x 22 $\frac{1}{2}$ ". (By exchange.) 2.36. Repr. *Burchfield*, no. 25.

- 96 **Insects at Twilight.** 1917. Watercolor, 14 x 19 $\frac{3}{4}$ ". (By exchange.) 3.36.

- 97 **The First Hepaticas.** (1918.) Watercolor, 21 $\frac{1}{2}$ x 27 $\frac{1}{2}$ ". p 163 43.35.
Nos. 93-97, gifts of Mrs. John D. Rockefeller, Jr.

- 98 **The East Wind.** 1918. Watercolor, 18 x 22". Gift of Mrs. W. Murray Crane. 167.34. Repr. *Bulletin*, vol. II, no. 4, p. 3

- 99 **The Interurban Line.** 1920. Watercolor, 14 $\frac{3}{4}$ x 20 $\frac{3}{4}$ ". p 159 Gift of Mrs. John D. Rockefeller, Jr. (by exchange). 4.36.

- 100 **Railroad Gantry.** (1920.) Watercolor, 17 $\frac{1}{2}$ x 24". Given p 159 anonymously. 2.30.

BURLIN, Paul. American, born 1886.

- 101 **Fallen Angel.** (1943.) Oil on canvas, 13 x 16 $\frac{1}{8}$ ". Purchase Fund. 104.43.

BUTLER, Horacio A. Argentine, born 1897.

- 102 **Orpheus: design for scenery for the play by Jean Cocteau produced at La Cortina Theatre, Buenos Aires, 1939.** Gouache, 11 $\frac{3}{4}$ x 17 $\frac{3}{4}$ ". Gift of Lincoln Kirstein. 9.43. Theatre Arts Collection.
103 **El Camelote: Tigre.** (1941.) Oil on canvas, 32 x 39". Inter-American Fund. 653.42. Repr. *Latin-Amer. Coll.*, p. 26. Also, illustrations.

CADMUS, Paul. American, born 1906.

- 104 **Greenwich Village Cafeteria.** (1934.) Oil on canvas, p 144 25 $\frac{1}{2}$ x 39 $\frac{1}{2}$ ". United States Public Works of Art Project. Extended loan. E.L.34.1508.

CALDER, Alexander. American, born 1898.

- 105 **The Hostess.** (1928.) Wire construction, 11 $\frac{1}{2}$ " high. Gift of Edward M. M. Warburg. 319.41.
106 **Sow.** (1928.) Wire construction, 17" long. Gift of the p 264 artist. 5.44.
107 **The Horse.** (1928.) Boxwood, 34 $\frac{3}{4}$ " long. Acquired p 264 through the Lillie P. Bliss Bequest. 747.43. Repr. *Calder*, p. 18.
108 **Cow.** (1929.) Wire construction, 16" long. Gift of Edward M. M. Warburg. 318.41.
109 **A Universe.** Motorized mobile. (1934.) Iron pipe, wire and wood, 40 $\frac{1}{2}$ " high. Given anonymously (by exchange). 163.34. Repr. *Calder*, p. 29.
110 **Lobster Trap and Fish Tail.** Mobile. (1939.) Steel p 290 wire and sheet aluminum, about 8 $\frac{1}{2}$ ' high, about 9 $\frac{1}{2}$ ' diameter. Gift of the Advisory Committee. 590.39a-d.
111 **Constellation with Red Object.** (1943.) Wood and p 291 steel wire, 25 $\frac{1}{2}$ " high. James Thrall Soby Fund. 746.43.

112 **Man-eater with Pennants.** Mobile. (1945.) Steel rods and sheet iron, 14' high, about 30' diameter. Purchase Fund. 150.45.

Also, a wire construction in the Study Collection, a necklace, a print, illustrations, a magazine cover and a film.

CALLERY, Mary. American, born 1903.

113 **Horse.** (1942.) Bronze, 47½" high. Purchase Fund. p 265 256.44.

CAMPBELL, Jewett. American, born 1912.

114 **Reflected Glory.** (1939.) Oil on canvas, 16½ x 20". Purchase Fund. 139.42.

115 **The Skaters.** (1940.) Oil on canvas, 17 x 14". Mrs. John D. Rockefeller, Jr. Purchase Fund. 140.42.

CANADÉ, Vincent. American, born Italy 1879.

116 **Self Portrait.** (c. 1926.) Oil on canvas, 18½ x 14". Gift of Mrs. John D. Rockefeller, Jr. (by exchange). 5.36.

Also, an oil in the Study Collection, and prints.

CARDOSO JUNIOR, José Bernardo. Brazilian, born Portugal 1861.

117 **Still Life with View of the Bay of Guanabara.** 1937. Oil on paper, 21¼ x 29½". Inter-American Fund. 656.42. Repr. *Latin-Amer. Coll.*, p. 40.

CARLES, Arthur B. American, born 1882.

118 **Composition, III.** (1931-32.) Oil on canvas, 51¾ x 38¾". Gift of Leopold Stokowski. 393.41.

CARREÑO, Mario. Cuban, born 1913. In U.S.A. since 1943.

119 **Tornado.** 1941. Oil on canvas, 31 x 41". Inter-American p 181 Fund. 657.42.

120 **Vase of Flowers.** 1943. Duco on composition board, 41 x 31". Inter-American Fund. 70.44.

Also, a drawing.

CARTER, Clarence H. American, born 1904.

121 **Jane Reed and Dora Hunt.** 1941. Oil on canvas, 36 x 45". p 160 Mrs. Simon Guggenheim Fund. 334.42.

CASHWAN, Samuel. American, born Russia 1900.

122 **Torso.** (1936.) Limestone, 23¾" high. United States WPA Art Program. Extended loan. E.L.41.2386. Repr. *Amer.* 1942, pp. 32-33.

CASTELLANOS, Julio. Mexican, 1905-1947.

123 **The Aunts.** (1933.) Oil on canvas, 60⅞ x 48¾". Inter-American Fund. 1.43. Repr. *Latin-Amer. Coll.*, p. 74.

124 **The Angel Kidnappers (Los Robachicos).** (1943.) Oil on p 182 canvas, 22⅞ x 37⅞". Inter-American Fund. 6.44.

Also, prints.

CERVANTEZ, Pedro. American, born 1915.

125 **Croquet Ground.** (1936.) Oil on composition board, 19¾ x 28¾". United States WPA Art Program. Extended loan. E.L.39.1858. Repr. *Masters Pop. Ptg.*, no. 104.

126 **Panhandle Lumber Company.** 1937. Oil on composition board, 17½ x 24". United States WPA Art Program. Extended loan. E.L.39.1859. Repr. *Masters Pop. Ptg.*, no. 106.

CÉZANNE, Paul. French, 1839-1906.

The following works by Cézanne are described in detail and reproduced in the catalog, *The Lillie P. Bliss Collection*, 1934. Dates are based principally on the conclusions of Lionello Venturi and Jerome Klein.

127 **Man in a Blue Cap (Uncle Dominic).** (1865-66.) Oil p 24 on canvas, 32¼ x 26⅞". 17.34. Repr. *Color Portfolio*, no. 2; also color repr.

128 **Bathers.** (c. 1885.) Watercolor, 5 x 8⅞". 2.34. Repr. *Bliss*, 1934, no. 12.

129 **The Bridge at Gardanne.** (1885-86.) Watercolor, 8⅞ x p 23 12¼". 6.34a. (On reverse: View of Gardanne, pencil, 6.34b, repr. *Bliss*, 1934, no. 13B.)

130 **The Bather.** (c. 1885-90.) Oil on canvas, 50 x 38⅞". p 27 1.34. Repr. postcard.

131 **Still Life with Apples.** (1890-1900.) Oil on canvas, p 25 27 x 36½". 22.34. MMA color repr. 22; postcard.

132 **House among Trees.** (1890-1900.) Watercolor, 11 x p 26 17⅞". 15.34.

133 **Pines and Rocks.** (1895-1900.) Oil on canvas, 32 x 25¾". p 29 16.34. MMA color repr. 5.

134 **Oranges.** (1895-1900.) Oil on canvas, 23⅞ x 28⅞". p 28 18.34.

135 **Bathers under a Bridge.** (1895-1900.) Watercolor, 8¼ x 10¾". 5.34a. (On reverse: Anatomical Figure: Study of Houdon's *Écorché*, pencil, 5.34b, repr. *Bliss*, 1934, no. 18B.) Repr. *Bliss*, 1934, no. 18A.

136 **Rocky Ridge.** (1895-1900.) Watercolor, 12½ x 18¾". p 26 21.34.

137a **Foliage.** (1895-1905.) Watercolor, 17⅞ x 22⅞". 9.34a. Repr. *Bliss*, 1934, no. 21A.

137b **On reverse: Study of Foliage.** Watercolor, 17⅞ x 22⅞". 9.34b.

Nos. 127-137, Lillie P. Bliss Collection.

Also, prints.

CHAGALL, Marc. French, born Russia 1887. Worked in Paris. In U.S.A. since 1941.

138 **I and My Village.** 1911. Oil on canvas, 75⅞ x 59⅞". p 210 Mrs. Simon Guggenheim Fund. 146.45. Color repr.; postcard.

139 **Vaslav Nijinsky.** Study of the dancer in the ballet, *Spectre de la Rose*, 1911. Watercolor, 10 x 8". Gift of Edward M. M. Warburg. 507.41. Theatre Arts Collection.

140 **Homage to Gogol.** Design for curtain for Gogol festival, Hermitage Theatre, Petrograd. 1917. Watercolor, 15½ x 19¾". Acquired through the Lillie P. Bliss Bequest. 71.44.

141 **Jewish Wedding.** (c. 1925-26.) Gouache and pastel, 21 x 25½". Gift of A. Conger Goodyear. 168.34. Repr. *Ptg. in Paris*, no. 13.

142 **Time Is a River without Banks (Le temps n'a point de rive).** p 211 1930-39. Oil on canvas, 39⅞ x 32". Given anonymously. 612.43. Repr. in color, *Chagall*, opp. p. 64; color repr.

- 143 **Aleko**: 67 gouache designs for the ballet produced by The Ballet Theatre, Mexico City and New York, 1942. 4 designs for scenery, 15¼ x 22½" to 15 x 20⅞"; 48 designs for costumes, 14¾ x 22⅛" to 10½ x 8½"; 15 designs for choreography, 16 x 11⅞" to 7⅞ x 10⅞". Acquired through the Lillie P. Bliss Bequest. 137.45.1-.67. Theatre Arts Collection.
Also, a drawing, prints and illustrations.

CHARLOT, Jean. American, born Paris 1898. Worked in Mexico.

- 144 **Landscape, Milpa Alta**. 1924. Oil on canvas, 11 x 14". Gift of Mrs. John D. Rockefeller, Jr. (by exchange). 217.37.
145 **Woman Lifting Rebozo**. 1935. Oil on canvas, 25⅛ x 30".
p 176 Given anonymously (by exchange). 468.41.
Also, a drawing in the Study Collection, prints and illustrations.

CHAVEZ, Edward. American, born 1917.

- 146 **Colt**. (c. 1939.) Gouache, 17⅞ x 21½". Mrs. John D. Rockefeller, Jr. Purchase Fund. 569.39.

de CHIRICO, Giorgio. Italian, born Greece 1888. Worked in Paris.

- 147 **Nostalgia of the Infinite**. 1911. Oil on canvas, 53¼ x 25½". Purchase Fund. 87.36. Repr. *Color Portfolio*, no. 13.
148 **Delights of the Poet**. (c. 1913.) Oil on canvas, 27⅞ x 34".
p 192 Acquired through the Lillie P. Bliss Bequest. 525.41.
149 **Toys of a Prince (Evil Genius of a King)**. (1914-15.)
p 193 Oil on canvas, 24 x 19¾". Purchase Fund. 112.36. Repr. in color, *Fantastic Art* (3rd), opp. p. 120; color repr.
Also, paintings in the Study Collection, drawings, prints, ballet designs and illustrations.

COLEMAN, Glenn O. American, 1887-1932.

- 150 **Angelo's Place**. (1929.) Oil on canvas, 25¼ x 34¼". Gift of Mrs. John D. Rockefeller, Jr. 47.35.
151 **Jefferson Market Courthouse**. (1929 or before.) Gouache, 12⅜ x 14¾". Given anonymously. 123.40.
152 **Study for Cherry Hill**. (1931 or before.) Gouache, 10⅝ x 7⅞". Given anonymously (by exchange.) 7.36.
Also, prints.

CONSTABLE, William. Australian, born 1906.

- 153 **Design for an Aboriginal Ballet, II**. (1939.) Gouache, 15⅝ x 20¾". Mrs. Simon Guggenheim Fund. 526.41. Theatre Arts Collection.

COOK, Howard. American, born 1901.

- 154 **Morning at Hondo**. (1941.) Watercolor, 13½ x 27¼". Mrs. John D. Rockefeller, Jr. Purchase Fund. 141.42.
Also, drawings and prints.

de CREEFT, José. American, born Spain 1884.

- 155 **Saturnia**. (1939.) Hammered lead relief, 61 x 38". Gift
p 258 of Mrs. George E. Barstow. 591.39.

CULWELL, Ben L. American, born 1918.

- 156 **Men Fighting and Stars in the Solomons**. (1942.) Watercolor and gouache, 8 x 8". Purchase Fund. 5.47. Repr. 14 *Amer.*, p. 18.
157 **Death by Burning**. (c. 1942.) Watercolor and gouache, 12⅛ x 9⅝". Purchase Fund. 4.47. Repr. 14 *Amer.*, p. 19.

DALI, Salvador. Spanish, born 1904. Worked in Paris. In U.S.A. since 1940.

- 158 **The Persistence of Memory**. 1931. Oil on canvas, 10 x 14". Given anonymously. 162.34. Repr. in color, *Dali* (2nd), opp. p. 38; color repr.
159 **Portrait of Gala**. 1935. Oil on wood, 12¾ x 10½".
p 201 Given anonymously. 298.37. Repr. *Color Portfolio*, no. 14.
160 **Imperial Violets**. 1938. Oil on canvas, 39¼ x 56⅛". Gift of Edward James. 527.41. Repr. *Dali* (2nd), p. 65.
Also, a drawing, prints, illustrations, a magazine cover and a film.

DALSTROM, Gustaf Oscar. American, born Sweden 1893.

- 161 **City Buildings**. 1935. Oil on composition board, 26¾ x 32¼". Purchase Fund. 570.39.

DAVIDSON, Jo. American, born 1883.

- 162 **Portrait of La Pasionaria (Dolores Ibarruri)**. 1938.
p 260 Bronze, 20½" high. The purchase money, subscribed by trustees and friends of the Museum, was given by the artist to a fund for assisting refugee artists. 320.41.

DAVIES, Arthur B. American, 1862-1928.

- 163 **Italian Landscape**. (1925.) Oil on canvas, 26⅛ x 40⅛".
p 164 Lillie P. Bliss Collection. 30.34.
Also, prints and a tapestry designed by the artist.

DAVIS, Emma Lu. American, born 1905.

- 164 **Cosmic Presence**. (1934.) Wood, painted, 66¼" long.
p 288 Purchase Fund. 9.42.
165 **Chinese Red Army Soldier**. (1936.) Walnut, 9¾" high.
p 261 Mrs. John D. Rockefeller, Jr. Purchase Fund. 142.42. Another view repr. *Amer.* 1942, p. 48.

DAVIS, James Edward. American, born 1901.

- 166 **Transparency**. 1944. Translucent pigment on two sheets of cellulose acetate, 14 x 20⅛" each, attached to plywood panel 20 x 30". Purchase Fund. 2.45.

DAVIS, Stuart. American, born 1894.

- 167 **The Front Page**. 1912. Watercolor, 11 x 15". Purchase Fund. 116.46.
168 **Egg Beater, V**. 1930. Oil on canvas, 50⅛ x 32¼". Mrs. John D. Rockefeller, Jr. Purchase Fund. 122.45. Repr. in color, *Davis*, opp. p. 22; color repr.
169 **Summer Landscape**. 1930. Oil on canvas, 29 x 42". Purchase Fund. 30.40. Repr. *Davis*, p. 21.
170 **New York Waterfront**. (1938.) Gouache, 12 x 15⅝". Given anonymously. 583.42.

- 171 **Study for Hot Still-scape.** 1940. Oil on canvas, 9 x 12". Given anonymously. 469.41.
Also, drawings, prints, a magazine cover and a rug designed by the artist.

DEGAS, Hilaire-Germain-Edgar. French, 1834-1917.

- 172 **Dancers.** (c. 1899.) Pastel, 37¼ x 31¼". Gift of William S. Paley. 470.41. Color repr.
Also, prints.

DEHN, Adolf. American, born 1895.

- 173 **Florida Symphony.** 1939. Watercolor, 19¾ x 28¾".
p 158 571.39.
174 **Butte, Utah.** 1940. Watercolor, 18¾ x 26½". 245.40. (By exchange.)
Nos. 173-174, Mrs. John D. Rockefeller, Jr. Purchase Fund.
Also, a drawing, a poster, prints and illustrations.

DELAUNAY, Robert. French, 1885-1941.

- 175 **Rhythm without End.** (1935.) Gouache, 10⅝ x 8¼". Given anonymously. 34.36.
Also, drawings and prints.

DEMUTH, Charles. American, 1883-1935.

- 176 **Strolling.** 1912. Watercolor, 8½ x 5⅝". 60.35.
177 **Flowers.** 1915. Watercolor, 8½ x 11". 55.35.
Nos. 176-177, gifts of Mrs. John D. Rockefeller, Jr.
178 **The Shine.** 1916. Watercolor, 7¾ x 10¼". Gift of James W. Barney. 165.34.
179 **Eight O'clock.** 1917. Watercolor, 7⅞ x 10⅞". Gift of Mrs. John D. Rockefeller, Jr. 54.35.
180 **Vaudeville Musicians.** 1917. Watercolor, 13 x 8". Mrs. John D. Rockefeller, Jr. Purchase Fund. 148.45.
p 73
181 **Girls on the Shore.** 1918. Watercolor, 8 x 11½". Purchase Fund. 149.45.
182 **Dancing Sailors.** 1918. Watercolor, 7⅞ x 9⅞" (sight).
p 72 Mrs. John D. Rockefeller, Jr. Purchase Fund. 147.45.
183 **"At a house in Harley Street."** One of 5 illustrations for
p 72 *The Turn of the Screw* by Henry James. 1918. Watercolor, 8 x 11". 56.35.
184 **Acrobats.** 1919. Watercolor, 13 x 7⅞". 51.35. Repr. *Bulletin*, vol. II, no. 8, p. 2.
185 **Stairs, Provincetown.** 1920. Watercolor, 23½ x 19½".
p 109 59.35.
186 **In the Key of Blue.** (c. 1920.) Gouache, 19½ x 15½". 57.35.
187 **Corn and Peaches.** 1929. Watercolor, 13¾ x 19¾". 53.35.
Nos. 183-187, gifts of Mrs. John D. Rockefeller, Jr.

DERAIN, André. French, born 1880.

- 188 **Bacchic Dance.** (c. 1906.) Watercolor, 19½ x 25½". Gift of Mrs. John D. Rockefeller, Jr. 61.35.
189 **Woman in Green Dress.** (c. 1906.) Oil on canvas, 28¾ x 23¾". Given anonymously. 143.42.
190 **The Window on the Park.** (1912.) Oil on canvas, 51½ x 35¼". Mrs. John D. Rockefeller, Jr. Purchase Fund, purchased in memory of Mrs. Cornelius J. Sullivan. 631.39.

- 191 **Valley of the Lot at Vers.** (1912.) Oil on canvas, 28⅞ x 36¼". Mrs. John D. Rockefeller, Jr. Purchase Fund. 262.39.
p 50
192 **Torso.** (1918-20.) Oil on cardboard, 30 x 21⅝". Purchase Fund (by exchange). 1638.40.
193 **Head of a Woman.** (1918-20.) Oil on canvas, 14¼ x 9¼".
p 52 Lillie P. Bliss Collection. 44.34.
194 **Three Trees.** (1924.) Oil on canvas, 36 x 32⅞". Gift of Mr. and Mrs. Sam A. Lewisohn. 302.47.
p 53
195 **Landscape.** (c. 1926.) Oil on canvas, 23½ x 28⅝". Given anonymously. 454.37.
196 **Landscape.** (1927-28.) Oil on canvas, 31½ x 38". Lillie P. Bliss Collection. 45.34. Repr. Bliss, 1934, no. 36.
Also, an oil in the Study Collection, a drawing, prints, illustrations and a magazine cover.

DESPIAU, Charles. French, 1874-1946.

- 197 **Little Peasant Girl.** (1904.) Original plaster, 15¾" high. Gift of Mrs. John D. Rockefeller, Jr. 619.39. Repr. *Art in Prog.*, p. 122.
198 **Young Peasant Girl.** (1909.) Pewter (cast 1929), 11½" high. Gift of Mrs. John D. Rockefeller, Jr. 618.39.
199 **Mme Othon Friesz.** (1924.) Original plaster, 20⅞" high. Gift of Mrs. John D. Rockefeller, Jr. 616.39.
200 **Dominique (Mlle Jeanès).** (1926.) Original plaster, 21¾"
p 241 high. Gift of Mrs. John D. Rockefeller, Jr. 617.39.
201 **Adolescence (Diana).** (1921-28?) Bronze, 25⅝" high. Gift of Frank Crowninshield. 615.43. Repr. *Bulletin*, vol. XI, no. 4, p. 6.
202 **Maria Lani.** (1929.) Bronze, 14" high. Gift of Lillie P. Bliss. 11.30. Repr. *Modern Works*, no. 162.
203 **Portrait Head.** Original plaster, 18¼" high. Gift of Mrs.
p 241 John D. Rockefeller, Jr. 620.39.
204 **Seated Youth: Monument to Emil Mayrisch.** (1932.)
p 242 Bronze, 30" high. Gift of Mrs. John D. Rockefeller, Jr. 623.39. Another view repr. *Bulletin*, vol. VII, no. 1, p. 1.
205 **Assia.** (1938.) Bronze, 6' ¾" high. Gift of Mrs. Simon
p 243 Guggenheim. 334.39. Another view (of the plaster) repr. *Art in Our Time*, no. 266.
206 **Anne Morrow Lindbergh.** (1939.) Bronze, 15½" high. Gift of Colonel and Mrs. Charles A. Lindbergh. 1654.40. Repr. *20th C. Portraits*, p. 109.
Also, drawings and a print.

DICKINSON, Preston. American, 1891-1930.

- 207 **Plums on a Plate.** (1926.) Oil on canvas, 14 x 20". 2.31.
p 132
208 **Still Life.** 1926. Pastel, 21 x 14". 63.35.
209 **Harlem River.** (Before 1928.) Oil on canvas, 16⅞ x 20¼". 62.35.
Nos. 207-209, gifts of Mrs. John D. Rockefeller, Jr.

DIX, Otto. German, born 1891.

- 210 **Café Couple.** 1921. Watercolor and pencil, 20 x 16⅞".
p 142 Purchase Fund. 124.45.

- 211 **Dr. Mayer-Hermann.** 1926. Oil on wood, 58 $\frac{3}{4}$ x 39".
p 190 Gift of Philip C. Johnson. 3.32.
- 212 **Child with Doll.** 1928. Oil on wood, 29 $\frac{1}{4}$ x 15 $\frac{1}{4}$ ". Gift of Mrs. John D. Rockefeller, Jr. 65.35.
Also, prints.
- DLUGOSZ, Louis.** American, born 1916.
- 213 **Henry.** (1938.) Terra cotta, 12 $\frac{1}{2}$ " high. Purchase Fund. 247.40.
- van DOESBURG, Théo (C. E. M. Küpper).** Dutch, 1883-1931.
- 214 **Rhythm of a Russian Dance.** 1918. Oil on canvas, 53 $\frac{1}{2}$ x 24 $\frac{1}{4}$ ". Acquired through the Lillie P. Bliss Bequest. 135.46.
- 215 *In collaboration with Cornelis van Eesteren: Color Construction (Project for a Private House).* (1922.) Gouache, 22 $\frac{1}{2}$ x 22 $\frac{1}{2}$ ". Edgar Kaufmann, Jr. Fund. 149.47. Architecture Collection.
- DONATI, Enrico.** American, born Italy 1909. Worked in France.
- 216 **St. Elmo's Fire.** 1944. Oil on canvas, 36 $\frac{1}{2}$ x 28 $\frac{1}{2}$ ". Given p 230 anonymously. 129.47.
- DOS PRAZERES, Heitor.** Brazilian, born 1918.
- 217 **St. John's Day.** 1942. Oil on canvas, 25 $\frac{1}{2}$ x 31 $\frac{3}{4}$ ". Inter-American Fund. 773.42. Repr. *Latin-Amer. Coll.*, p. 40.
- DOVE, Arthur G.** American, 1880-1946.
- 218 **Grandmother.** (1925.) Collage of shingles, needlepoint, p 222 page from the Concordance, pressed flowers, 20 x 21 $\frac{1}{4}$ ". Gift of Philip L. Goodwin (by exchange). 636.39.
- 219 **Willows.** (1940.) Oil on canvas, 25 x 35". Gift of Duncan p 222 Phillips. 471.41.
- du BOIS, Guy Pène.** American, born 1884.
- 220 **Americans in Paris.** 1927. Oil on canvas, 28 $\frac{3}{4}$ x 36 $\frac{3}{8}$ ". p 157 Given anonymously. 66.35.
- DUCHAMP, Marcel.** French, born 1887. In U.S.A. since 1942.
- 221 **Le Passage de la Vierge à la Mariée.** 1912. Oil on canvas, 23 $\frac{3}{8}$ x 21 $\frac{1}{4}$ ". Purchase Fund. 174.45.
- 222 **Monte Carlo Share.** 1924. Collage, 12 $\frac{1}{4}$ x 7 $\frac{3}{4}$ ". Gift of the artist. 3.39.
Also, magazine covers, a film, and a valise containing reproductions of his works assembled by the artist.
- DUCHAMP-VILLON, Raymond.** French, 1876-1918.
- 223 **The Lovers.** (1913.) Original plaster, 27 $\frac{1}{2}$ x 46". Purchase p 268 Fund. 258.39.
- 224 **The Horse.** 1914. Bronze, 40" high. Van Gogh Purchase p 269 Fund. 456.37. This cast was made after the sculptor's death by his brothers Jacques Villon and Marcel Duchamp, who enlarged the original model according to the artist's instructions.
- DUFY, Raoul.** French, born 1879.
- 225 **The Palm.** 1923. Watercolor, 19 $\frac{3}{4}$ x 25". Gift of Mrs. p 54 Saidie A. May. 140.34.
Also, illustrations.
- van EESTEREN, Cornelis.** Dutch. See van DOESBURG.
- EGAS, Camilo.** Ecuadorian, born 1899. In U.S.A. since 1930.
- 226 **Dream of Ecuador.** 1939. Oil on canvas, 20 x 25". Inter-p 141 American Fund. 3.45.
- EILSHEMIUS, Louis Michel.** American, 1864-1941.
- 227 **Afternoon Wind.** 1899. Oil on canvas, 20 x 36". Given p 164 anonymously. 394.41.
- 228 **The Last Ray.** 1910. Oil on cardboard, 15 x 20". Extended loan from Miss Adelaide M. de Groot. E.L.42.517.
- 229 **In the Studio.** (c.1911.) Oil on cardboard, 22 $\frac{1}{8}$ x 13 $\frac{3}{4}$ ". Given anonymously. 67.35.
- EMMET, Lily Cushing.** American, born 1909.
- 230 **Main Street, Saugerties.** (1938.) Gouache, 18 $\frac{1}{2}$ x 26 $\frac{1}{8}$ ". Given anonymously. 319.39.
- ENRÍQUEZ, Carlos.** Cuban, born 1901.
- 231 **Landscape with Wild Horses.** 1941. Oil on composition board, 17 $\frac{1}{2}$ x 23 $\frac{3}{8}$ ". Gift of Dr. C. M. Ramírez Corría. 604.42. Repr. *Latin-Amer. Coll.*, p. 50.
- ENSOR, Baron James.** Belgian, born 1860.
- 232 **Tribulations of St. Anthony.** 1887. Oil on canvas, 46 $\frac{3}{8}$ x 66". Purchase Fund. 1642.40.
Also, prints and illustrations.
- EPSTEIN, Jacob.** American, born 1880. Lives in London.
- 233 **Mother and Child.** (1913?) Marble, 17 $\frac{1}{4}$ " high. Gift of p 270 A. Conger Goodyear. 5.38.
- 234 **Portrait of Oriel Ross.** (1931.) Bronze, 25" high. Gift of p 252 Edward M. M. Warburg. 2.33.
Also, illustrations.
- ERNST, Jimmy.** German, born 1920. In U.S.A. since 1938.
- 235 **The Flying Dutchman.** 1942. Oil on canvas, 20 x 18 $\frac{1}{8}$ ". p 230 Purchase Fund. 68.43.
Also, a drawing in the Study Collection.
- ERNST, Max.** German, born 1891. Worked in France 1922-41. In U.S.A. since 1941.
- 236 **The Little Tear Gland That Says Tic Tac** (*la petite fistule lacrimale qui dit tic tac*). 1920. Gouache on wallpaper, 14 $\frac{1}{4}$ x 10". 238.35. Repr. *Cubism*, fig. 195.
- 237 **The Hat Makes the Man** (*bedecktsamiger stapel-mensch* p 213 *nacktsamiger wasserformer* ["edelformer"] *Kleidsame nervatur. auch! umpressnerven!* [*c'est le chapeau qui fait l'homme*] [*le style c'est le tailleur*]). (Cologne 1920.) Collage, pencil, ink, watercolor, 14 x 18". 242.35.
- 238 **Stratified rocks, nature's gift of gneiss lava Iceland moss 2 kinds of lungwort 2 kinds of ruptures of the perineum growths of the heart (b) the same thing in a well polished box somewhat more expensive** (*schichtgestein naturgabe aus gneis lava isländisch moos 2 sorten lungenkraut 2 sorten dammriss herzwächse (b) dasselbe in fein poliertem kästchen etwas teurer*). (1920.) Anatomical engraving altered with gouache and pencil, 6 x 8 $\frac{1}{8}$ ". 280.37

- 239 **The gramineous bicycle garnished with bells the dappled fire damps and the echinoderms bending the spine to look for caresses** (*la bicyclette graminée garnie de grelots les grisous grivelés et les échinodermes courbants l'échine pour quêter des caresses*). (Cologne 1920 or 1921.) Anatomical chart altered with gouache, 29¼ x 39¼". 279.37. Repr. *Fantastic Art* (3rd), p. 163.
- 240 **Woman, Old Man and Flower** (*Weib, Greis und Blume*). p 194 (1923-24.) Oil on canvas, 38 x 51¼". 264.37.
- 241 **Two Children Are Menaced by a Nightingale** (*2 enfants sont menacés par un rossignol*). (1924.) Oil on wood with wood construction, 18 x 13". 256.37. Repr. *Fantastic Art* (3rd), p. 165.
- 242 **Forest** (*Forêt et soleil*). (1926.) Oil on canvas, 28¾ x p 214 36¼". 237.35.
- 243 **The Sea** (*La mer*). (1928.) Painted plaster on canvas, 22 x 18½". 85.36.
- 244 **Butterflies**. (1931 or 1933.) Collage, oil and pencil, 19¾ x 25¾". 240.35.
- 245 **Lunar Asparagus** (*Les asperges de la lune*). (1935.) Plaster, p 292 65¼" high. 273.37.
- 246 **The Nymph Echo** (*La nymphe Écho*). 1936. Oil on canvas, 18¼ x 21¾". 262.37. Repr. in color, *Fantastic Art* (3rd), opp. p. 168; color repr. Nos. 236-246, Purchase Fund.
- 247 **Napoleon in the Wilderness**. (1941.) Oil on canvas, 18¼ x p 195 15". Acquired by exchange. 12.42.
Also, collages, drawings, prints, a poster, illustrations, magazine covers and a photomontage.
- EURICH, Richard**. English, born 1903.
- 248 **The New Forest**. 1939. Oil on canvas, 25 x 30½". Gift of the American Academy and National Institute of Arts and Letters Fund, through the American British Art Center. 584.42.
- EVERGOOD, Philip**. American, born 1901.
- 249 **Don't Cry, Mother**. (1938-44.) Oil on canvas, 26 x 18". p 146 Purchase Fund. 120.44.
- FAUSETT, Dean**. American, born 1913.
- 250 **Derby View**. (1939.) Oil tempera on canvas, 24½ x 40". Purchased from the Southern Vermont Artists' Exhibition at Manchester with a fund given anonymously. 1643.40. Repr. *What Is Mod. Ptg.* (3rd), p. 8.
- FAUTRIER, Jean**. French, born 1897.
- 251 **Flowers**. Oil on canvas, 25⅝ x 21¼". Gift of A. Conger Goodyear. 530.41.
- FEININGER, Lyonel**. American, born 1871. Worked in Germany 1887-1936. In U.S.A. since 1937.
- 252 **Viaduct**. 1920. Oil on canvas, 39¾ x 33¾". Acquired p 108 through the Lillie P. Bliss Bequest. 259.44.
- 253 **The Steamer "Odin," II**. 1927. Oil on canvas, 26½ x 39½". p 109 Acquired through the Lillie P. Bliss Bequest. 751.43. Repr. in color, *Feininger, Hartley*, opp. p. 32; color repr.
- 254 **Glassy Sea**. 1934. Watercolor, pen and ink, charcoal, 13⅝ x 19". Acquired by exchange. 258.44.
- 255 **Dawn**. 1938. Watercolor, pen and ink, 12½ x 19". Purchase Fund. 501.41. Repr. *Feininger, Hartley*, p. 36.
Also, prints and comic strips.
- FEININGER, Theodore Lux**. American, born Germany 1910.
- 256 **Ghosts of Engines**. 1946. Oil on canvas, 20½ x 24". Gift of the Griffiths Foundation. 309.47.
- FERGUSON, Duncan**. American, born Shanghai 1901.
- 257 **Cat**. (1928.) Bronze, 13½" long. Gift of Mrs. John D. Rockefeller, Jr. 613.39.
Also, a sculpture in the Study Collection.
- FERREN, John**. American, born 1905.
- 258 **Composition**. 1937. Etched and colored plaster with intaglio, p 119 11⅞ x 9⅞". Gift of the Advisory Committee (by exchange). 498.41.
Also, a rug designed by the artist.
- FETT, William**. American, born 1918.
- 259 **Landscape of Michoacan**. 1942. Watercolor, 13¾ x 19⅞". Gift of James Thrall Soby. 69.43.
- FIENE, Ernest**. American, born Germany 1894.
- 260 **Venice, I**. (1932.) Oil on wood, 7¾ x 11¼". Given anonymously. 130.40.
Also, a drawing in the Study Collection, prints and illustrations.
- FIGARI, Pedro**. Uruguayan, 1861-1938.
- 261 **Creole Dance**. Oil on cardboard, 32 x 20½". Gift of the p 175 Honorable and Mrs. Robert Woods Bliss. 8.43.
- FLANNAGAN, John B.** American, 1898-1942.
- 262 **Ram**. (1931.) Granite, 13½" high. Extended loan from p 266 Edward M. M. Warburg. E.L.42.717.
- 263 **Triumph of the Egg**. (1937.) Granite, 16" long. Purchase p 266 Fund. 296.38. Another view repr. *Flannagan*, frontispiece.
Also, a drawing.
- FORBES, Donald**. American, born 1905.
- 264 **Millstone**. (1936.) Oil on canvas, 26¼ x 36". United States WPA Art Program. Extended loan. E.L.39.1771. Repr. *Romantic Ptg.*, p. 99.
- FRIEDMAN, Arnold**. American, 1879-1946.
- 265 **Snowscape**. 1926. Oil on canvas, 36¼ x 42". Gift of Mr. and Mrs. Sam A. Lewisohn. 320.39. Repr. *Amer. Ptg. & Sc.*, no. 35.
- 266 **Sawtooth Falls**. (1945.) Oil on canvas, 36½ x 29⅞". p 223 Purchase Fund and gift of Dr. Nathaniel S. Wolff (by exchange). 119.46.
Also prints.
- FRIESZ, Othon**. French, born 1879.
- 267 **Landscape with Figures (Bathers)**. 1909. Oil on canvas, p 56 25⅝ x 32". 5.35.
- 268 **Standing Nude**. 1929. Watercolor, 19 x 12". 17.32.
- 269 **The Garden**. 1930. Oil on canvas, 23⅝ x 28¾". 16.32.
Nos. 267-269, gifts of Mrs. Saidie A. May.

- GABO**, Naum. Russian, born 1890. Worked in Germany, Paris and England. In U.S.A. 1947.
- 270 **Head of a Woman**. (1917.) Construction in celluloid and p 272 metal, 24½ x 19¼". Purchase Fund. 397.38.
- 271 **Spiral Theme**. (1941.) Construction in plastic, 7½" high p 273 x 24" square. Advisory Committee Fund. 7.47.
- GALLATIN**, A. E. American, born 1881.
- 272 **Composition**. 1938. Oil on canvas, 20 x 16". Purchase Fund. 304.38.
- GARGALLO**, Pablo. Spanish, 1881-1934. Worked in Paris.
- 273 **Picador**. (1928.) Wrought iron, 9¾" high. Gift of A. Conger Goodyear. 151.34. Repr. *Art in Our Time*, no. 309.
- GASPARO**, Oronzo. American, born Italy 1903.
- 274 **Italiopa**. 1936. Gouache, 19½ x 14½". Purchase Fund. 76.39. Repr. *La Pintura*, p. 127.
- GAUDIER-BRZESKA**, Henri. French, 1891-1915.
- 275 **Birds Erect**. (1914.) Limestone, 26⅞" high. Gift of Mrs. p 270 W. Murray Crane. 127.45.
- Also, drawings.
- GAUGUIN**, Paul. French, 1848-1903.
- 276 **The Moon and the Earth (Hina Tefatu)**. 1893. Oil on p 32 burlap, 44¼ x 24". Lillie P. Bliss Collection. 50.34.
- Also, prints and (extended loan) a carved walking stick.
- GIACOMETTI**, Alberto. Swiss, born 1901. Works in France.
- 277 **The Palace at 4 A.M.** (1932-33.) Construction in wood, p 294 glass, wire, string, 28¼ x 15¾", 25" high. Purchase Fund. 90.36. Repr. postcard.
- Also, a print and a lamp stand.
- GLEIZES**, Albert. French, born 1881.
- 278 **Composition**. 1922. Gouache, 3½ x 2¾" (sight). Gift of A. E. Gallatin. 461.37.
- Also, a print.
- GLENNY**, Anna. American, born 1888.
- 279 **Portrait of Mrs. Wolcott**. (1930.) Bronze, 15½" high. Gift of A. Conger Goodyear. 25.35. Repr. *Amer. Plg. & Sc.*, no. 130.
- van GOGH**, Vincent. Dutch, 1853-1890. Worked in France.
- 280 **The Starry Night**. (1889.) Oil on canvas, 29 x 36¼". p 33 Acquired through the Lillie P. Bliss Bequest. 472.41. MMA color repr. 11; small repr.; postcard.
- Also, a print.
- GONTCHAROVA**, Nathalie. Russian, born 1881. Lives in Paris.
- 281 **Landscape No. 47**. 1912. Oil on canvas, 21½ x 18⅞". Gift of the artist. 84.36.
- 282 **Le Coq d'Or**: design for setting for the ballet produced by the Ballets Russes, Paris, 1914. Gouache, 18⅞ x 24¼". Acquired through the Lillie P. Bliss Bequest. 305.47. Theatre Arts Collection.
- Also, watercolors in the Study Collection.
- GONZALEZ**, Julio. Spanish, 1881-1942. Worked in Paris.
- 283 **Head**. (1936?) Wrought iron, 17¾" high. Purchase p 284 Fund. 266.37.
- Also, a print.
- GORKY**, Arshile. American, born Russia, 1904.
- 284 **Argula**. (1938.) Oil on canvas, 15 x 24". Gift of Bernard Davis (by exchange). 323.41. Repr. *Plg. & Sc.*, p. 42.
- 285 **Garden in Sochi**. (1941.) Oil on canvas, 44¼ x 62¼". p 225 Purchase Fund and gift of Wolfgang S. Schwabacher (by exchange). 335.42.
- Also, a drawing, a print and illustrations.
- GOTTLIEB**, Adolph. American, born 1903.
- 286 **Voyager's Return**. 1946. Oil on canvas, 37⅞ x 29⅞". p 226 Gift of Mr. and Mrs. Roy R. Neuberger. 175.46.
- GRAVES**, Morris. American, born 1910.
- 287- **Messages, III, IV, VI, and VII**. (1937.) Tempera and 290 wax on paper, 12 x 15½" (III, IV); 12 x 16½" (VI, VII). United States WPA Art Program. Extended loan. E.L.-39.1813-1816. VI repr. *Amer.* 1942, p. 52.
- 291 **Bird Singing in the Moonlight**. (1938-39.) Gouache, p 229 26¾ x 30⅞". 14.42.
- 292 **In the Moonlight**. (1938-39.) Gouache and watercolor, 25 x 30⅞". 20.42.
- 293 **Snake and Moon**. (1938-39.) Gouache and watercolor, 25½ x 30¼". 25.42. Repr. *Amer.* 1942, p. 55.
- 294 **Blind Bird**. (1940.) Gouache, 30⅞ x 27". 15.42. Repr. in color, *Romantic Plg.*, frontispiece; color repr.
- 295 **Nestling**. (1940.) Gouache and watercolor, 26¾ x 30". 22.42.
- 296 **Fledgling**. (1940.) Gouache and watercolor, 10⅜ x 21¼". 145.42.
- 297 **Woodpeckers**. (1941.) Gouache and watercolor, 31 x 26". 27.42.
- 298 **Little Known Bird of the Inner Eye**. (1941.) Gouache, 20¾ x 36⅞". 21.42. Repr. *Amer.* 1942, p. 56.
- 299 **Unnamed Bird of the Inner Eye**. (1941.) Gouache, 22 x 39". 26.42.
- 300 **Owl of the Inner Eye**. (1941.) Gouache, 20¾ x 36⅞". p 229 23.42.
- 301 **Joyous Young Pine**. (1944.) Watercolor and gouache, 53⅞ x 27". (By exchange.) 138.45.
- Nos. 291-301, Purchase Fund.
- Also, drawings.
- GREENE**, Balcomb. American, born 1904.
- 302 **The Ancient Form**. (1940.) Oil on canvas, 20 x 30". p 120 Purchase Fund. 326.41.
- GRIPPE**, Peter. American, born 1912.
- 303 **The City**. (1942.) Terra cotta, 9½" high. Given p 289 anonymously. 20.43.

- GRIS, Juan.** Spanish, 1887-1927. Worked in Paris.
- 304 **Still Life.** 1911. Oil on canvas, 23½ x 19¼". Acquired through the Lillie P. Bliss Bequest. 502.41.
- 305 **Guitar and Flowers.** (1912.) Oil on canvas, 44½ x 27½".
p 90 131.47.
- 306 **Violin and Engraving.** April 1913. Oil and collage on
p 92 canvas, 25½ x 19½". 133.47.
- 307 **Grapes and Wine.** October 1913. Oil on canvas, 36¼ x
p 93 23½". 132.47.
- Nos. 305-307, Bequest of Anna Erickson Levene in memory of her husband, Dr. Phoebus Aaron Theodor Levene.
- 308 **Guitar and Pipe.** (1913.) Oil on canvas, 25½ x 19¼".
Gift of the Advisory Committee. 211.35. Repr. *Cubism*,
fig. 68.
- 309 **Fruit Dish, Glass and Newspaper.** July 1916. Oil on
p 98 wood, 21½ x 15". Given anonymously. 70.35.
- 310 **The Chessboard.** March 1917. Oil on wood, 28¾ x 39¾".
p 99 Purchase Fund. 5.39. Repr. *Color Portfolio*, no. 9.
- Also a drawing, prints and illustrations.
- GROPPER, William.** American, born 1897.
- 311 **The Senate.** (1935.) Oil on canvas, 25½ x 33½". Gift
p 150 of A. Conger Goodyear. 108.36.
- Also, a print and illustrations.
- GROSS, Chaim.** American, born Austria 1904.
- 312 **Handlebar Riders.** (1935.) Lignum vitae, 41¼" high.
p 261 Gift of A. Conger Goodyear. 156.37.
- GROSSER, Maurice.** American, born 1903.
- 313 **The Pushcart.** 1942. Oil on canvas, 19½ x 26½". Gift
of Briggs W. Buchanan. 575.43.
- GROSZ, George.** American, born Germany 1893.
- 314 **Metropolis.** 1917. Oil on cardboard, 26¾ x 18¾". Pur-
p 142 chase Fund. 136.46.
- 315 **Republican Automaton.** (1920.) Watercolor, 23½ x
p 213 18½". Advisory Committee Fund. 120.46.
- 316 **Punishment.** (1934.) Watercolor, 27½ x 20½". Gift of
p 143 Mr. and Mrs. Erich Cohn. 169.34.
- Also, drawings, prints and illustrations.
- GUAYASAMÍN (Oswaldo Guayasamín Calero).** Ecuadorian, born 1918.
- 317 **My Brother.** 1942. Oil on wood, 15½ x 12¾". Inter-
American Fund. 699.42. Repr. *Latin-Amer. Coll.*, p. 55.
- Also, a drawing in the Study Collection.
- GUERRERO GALVÁN, Jesús.** Mexican, born 1910.
- 318 **The Children.** 1939. Oil on canvas, 53¾ x 43¼". Inter-
American Fund. 2.43. Repr. *Latin-Amer. Coll.*, p. 73.
- Also, drawings.
- GUGLIELMI, Louis.** American, born Cairo, of Italian parents, 1906.
- 319 **Wedding in South Street.** (1936.) Oil on canvas, 30 x
p 161 24". United States WPA Art Program. Extended loan.
EL.38.3041.
- 320 **Isaac Walton in Brooklyn.** (1937.) Oil on composition
board, 29¾ x 23½". United States WPA Art Program.
Extended loan. EL.39.1792.
- Also, a poster.
- GUIDO, Alfredo.** Argentine, born 1892.
- 321 **Stevedores Resting.** (1938.) Tempera, 21½ x 18½"
p 175 (sight). Inter-American Fund. 702.42.
- Also, prints.
- GUIGNARD, Alberto da Veiga.** Brazilian, born 1896.
- 322 **Ouro Preto: St. John's Eve.** 1942. Oil on plywood,
31½ x 23½". Commissioned through the Inter-American
Fund. 10.43. Repr. *Latin-Amer. Coll.*, p. 38.
- Also, a drawing.
- HALLER, Hermann.** Swiss, born 1880.
- 323 **Standing Girl.** (c. 1926.) Bronze, 14" high. Gift of Mrs.
Saidie A. May. 13.30. Repr. *Modern Works*, no. 169.
- HARKAVY, Minna R.** American, born Esthonia 1895.
- 324 **American Miner's Family.** 1931. Bronze, 27" high.
p 263 Mrs. John D. Rockefeller, Jr. Purchase Fund. 303.38.
- HART, George Overbury ("Pop").** American, 1868-1933.
- 325 **The Hudson.** 1925. Watercolor and ink, 17¼ x 23¼".
73.35.
- 326 **The Merry-go-round, Oaxaca.** 1927. Watercolor,
17¼ x 23¼". 75.35. Repr. *Art in Our Time*, no. 209.
- 327 **Fruit Packers, Tehuantepec.** 1927. Watercolor and ink,
17¼ x 23¼". 71.35.
- 328 **Orchestra at Cock Fight, Mexico.** 1928. Watercolor and
p 165 pastel, 17½ x 23½". 76.35.
- 329 **Horse Sale, Fez: Trying the Horses.** 1929. Watercolor,
17¼ x 23½". 72.35.
- 330 **The Sultan's Messenger, Fez.** 1929. Watercolor and
pastel, 16¾ x 22¾". 79.35.
- Nos. 325-330, given anonymously.
- Also, an oil in the Study Collection, drawings and prints.
- HARTLEY, Marsden.** American, 1877-1943.
- 331 **Boots.** (1941.) Oil on gesso composition board, 28½ x
p 166 22¼". Mrs. Simon Guggenheim Fund. 146.42.
- 332 **Evening Storm, Schoodic, Maine.** 1942. Oil on compo-
p 167 sition board, 30 x 40". Acquired through the Lillie P. Bliss
Bequest. 66.43. Color repr.
- Also, a print.
- HECKEL, Erich.** German, born 1883.
- 333 **Autumn Day.** 1922. Watercolor, 18¼ x 23¼". Given
anonymously. 82.35.
- Also, prints.
- HÉLION, Jean.** French, born 1904.
- 334 **Equilibrium.** 1934. Oil on canvas, 10¾ x 13¾". Acquired
p 119 through the Lillie P. Bliss Bequest. 389.42.
- 335 **Composition.** 1936. Oil on canvas, 39¼ x 31½". Gift
of the Advisory Committee. 76.36. Repr. *Ptg. & Sc.*, p. 46.
- Also, a print, an illustration and a magazine cover.

HEPWORTH, Barbara. English, born 1903.

336 *Discs in Echelon.* (1935.) Padouk wood, 12¼" high. p 274 Gift of W. B. Bennet. 80.36.

Also, illustrations.

HERRERA GUEVARA, Luis. Chilean, born 1891.

337 *Snow Storm at the University.* 1941. Oil on canvas, 24 x 27⅞". Inter-American Fund. 707.42. Repr. *Latin-Amer. Coll.*, p. 41.

Also, an oil in the Study Collection.

HILER, Hilaire. American, born 1898.

338 *Pouter Pigeons.* 1930. Gouache, 14¾ x 18". Gift of Mrs. John D. Rockefeller, Jr. 83.35. Repr. *La Pintura*, p. 131.

Also, prints.

HILLSMITH, Fannie. American, born 1911.

339 *Liquor Store Window.* 1946. Oil tempera and sand on canvas, 32 x 34⅛". Purchase Fund. 307.47.

HIRSCH, Joseph. American, born 1910.

340 *Two Men.* 1937. Oil on canvas, 18⅛ x 48¼". Mrs. p 150 John D. Rockefeller, Jr. Purchase Fund. 572.39.

Also, a poster.

HIRSHFIELD, Morris. American, born Russian Poland 1872. Died 1946.

341 *Tiger.* 1940. Oil on canvas, 28 x 39⅞". Mrs. John D. p 22 Rockefeller, Jr. Purchase Fund. 328.41. Repr. postcard.

342 *Girl in a Mirror.* 1940. Oil on canvas, 40⅛ x 22¼". Purchase Fund. 327.41. Repr. *Bulletin*, vol. IX, no. 2, p. 6.

Also, a magazine cover.

HOPKINSON, Charles. American, born 1869.

343 *Landscape.* Watercolor, 15 x 22⅝". Given anonymously. 217.40.

HOPPER, Edward. American, born 1882.

344 *Corner Saloon.* (1914.) Oil on canvas, 24 x 29". Mrs. p 154 John D. Rockefeller, Jr. Purchase Fund. 329.41.

345 *House by the Railroad.* (1925.) Oil on canvas, 24 x 29". p 155 Given anonymously. 3.30. Repr. *Color Portfolio*, no. 19.

346 *Mrs. Acorn's Parlor.* (1926.) Watercolor, 14 x 20". Gift of Mrs. John D. Rockefeller, Jr. 87.35.

347 *Box Factory, Gloucester.* (1928.) Watercolor, 14 x 20". Gift of Mrs. John D. Rockefeller, Jr. 85.35. Repr. *Hopper*, no. 47.

348 *Night Windows.* (1928.) Oil on canvas, 29 x 34". Gift p 156 of John Hay Whitney. 248.40.

349 *New York Movie.* (1939.) Oil on canvas, 32¼ x 40⅛". p 155 Given anonymously. 396.41.

350 *Gas.* (1940.) Oil on canvas, 26¼ x 40¼". Mrs. Simon p 156 Guggenheim Fund. 577.43. Repr. in color, *Romantic Ptg.*, opp. p. 38; color repr.

Also, prints.

HORD, Donal. American, born 1902.

351 *Mexican Beggar.* (1938.) Columbia marble, 12¾" high. United States WPA Art Program. Extended loan. E.L.-41.2383. Repr. *Amer.* 1942, p. 73.

HOYER, Thorvald Arenst. American, born Denmark 1872.

352 *Inside a Barn.* 1937. Oil on canvas, 30⅛ x 24⅛". United States WPA Art Program. Extended loan. E.L.-39.1775. Repr. *Masters Pop. Ptg.*, no. 128.

HUGHES, Toni. American, born 1907.

353 *Children on the Beach.* 1940. Construction in plumber's hanger iron, galvanized wire cloth, screening, with various ornaments, 24½" high. Purchase Fund. 397.41.

HUNT, Edward C. ("Pa"). American, 1870-1934.

354 *Peter Hunt's Antique Shop.* (1930-34.) Oil on canvas, 20 x 30⅛". Mrs. John D. Rockefeller, Jr. Purchase Fund. 645.39. Repr. *Masters Pop. Ptg.*, no. 134.

ISENBURGER, Eric. German, born 1902. In U.S.A. since 1941.

355 *Girl with a Cat.* 1939. Oil on canvas, 39⅝ x 32". Gift of Albert D. Lasker. 538.41.

JACOB, Max. French, 1876-1944.

356 *Three Figures.* 1928. Gouache, 13⅞ x 12¼". Given anonymously. 88.35.

Also, a print.

JEANNERET. See **LE CORBUSIER.**

JESPERS, Oscar. Belgian, born 1887.

357 *Temptation of St. Anthony.* (1934.) Black granite, p 250 56¼" long. A. Conger Goodyear Fund. 121.46.

JULES, Mervin. American, born 1912.

358 *The Little Presser.* (1943.) Oil on composition board, 11½ x 11⅝". Purchase Fund. 617.43.

Also, a print.

KAHLO, Frida. Mexican, born 1910.

359 *Self Portrait with Cropped Hair.* 1940. Oil on canvas, p 181 15¾ x 11". Gift of Edgar Kaufmann, Jr. 3.43.

KANDINSKY, Wassily. Russian, 1866-1944. Worked in Germany and France.

360 *Composition VII, Fragment I.* 1913. Oil on canvas, p 203 34⅞ x 39⅞". Acquired through the Lillie P. Bliss Bequest. 618.43. Study for a detail of *Composition, VII*, oil, 1913, owned by the U.S.S.R., repr. *Grohmann, Kandinsky*, Paris, 1930.

361 *Improvisation.* 1915. Watercolor, 13¼ x 9". Given p 203 anonymously. 89.35.

Also, a drawing, prints, illustrations and a magazine cover.

KANE, John. American, born Scotland 1860. Died 1934.

362 *Self Portrait.* (1929.) Oil on canvas over composition p 21 board, 36⅛ x 27⅛". Mrs. John D. Rockefeller, Jr. Purchase Fund. 6.39. Repr. *Color Portfolio*, no. 22; color repr.

363 *Homestead.* (c.1929?) Oil on canvas, 24 x 27". Gift of Mrs. John D. Rockefeller, Jr. 90.35. Repr. *Masters Pop. Ptg.*, no. 148.

364 *Monongahela River Valley.* 1931. Oil on canvas, 28 x 38". Extended loan from Miss Adelaide M. de Groot E.L.37.1372.

365 **From My Studio Window.** 1932. Oil on canvas, 22¼ x 34½". Extended loan from Miss Adelaide M. de Groot. E.L.37.1371. Repr. *Masters Pop. Ptg.*, no. 151.

366 **Through Coleman Hollow up the Allegheny Valley.** Oil on canvas, 30 x 38½". Given anonymously. 400.41.
p 20

KANTOR, Morris. American, born Russia 1896.

367 **South Truro Church.** 1934. Oil on canvas, 24½ x 27". Gift of Mrs. John D. Rockefeller, Jr. (by exchange). 11.36.
Also, prints.

KARFIOL, Bernard. American, born Hungary 1886.

368 **Seated Nude.** (1929.) Oil on canvas, 40 x 30". Gift of Mrs. John D. Rockefeller, Jr. 4.30.
p 75

369 **Fishing Village.** (1932.) Watercolor, 10 x 14¾". Given anonymously (by exchange). 12.36.
Also, works in the Study Collection, and drawings.

KINGMAN, Dong. American, born 1911.

370 **From My Roof.** 1941. Watercolor, 18¾ x 28½". Gift of Albert M. Bender. 401.41. Repr. *La Pintura*, p. 136.

KIRCHNER, Ernst Ludwig. German, 1880-1938.

371 **The Street.** (1913.) Oil on canvas, 47½ x 35⅞". Purchase Fund. 274.39.
p 79
Also, a drawing, prints and illustrations.

KLEE, Paul. Swiss, 1879-1940. Worked in Germany.

372 **Demon above the Ships** (*Dämon über den Schiffen*). 1916. Watercolor, pen and ink, 9 x 7⅞". Acquired through the Lillie P. Bliss Bequest. 122.44. Repr. in color, *Klee, 1945*, opp. p. 24; color repr.
p 204

373 **Christian Sectarian** (*Christlicher Sectierer*). 1920. Watercolor, pen and ink, 10½ x 6⅞". James Thrall Soby Fund. 121.44. Color repr.
p 205

374 **Twittering Machine** (*Zwitscher-Maschine*). 1922. Watercolor, pen and ink, 16¼ x 12". Purchase Fund. 564.39. Repr. in color, *Klee, 1945*, frontispiece; color repr.
p 207

375 **Slavery** (*Sklaverei*). 1925. Watercolor, pen and ink, gouache, 10 x 14". Given anonymously. 96.35.
p 206

376 **Around the Fish** (*Um den Fisch*). 1926. Oil on canvas, 18¾ x 25½". Mrs. John D. Rockefeller, Jr. Purchase Fund. 271.39. MMA color repr. 8; postcard.
p 209

377 **Pastorale** (*Pastorale*). 1927. Tempera on canvas mounted on wood, 27¼ x 20⅞". Mrs. John D. Rockefeller, Jr. Purchase Fund and exchange. 157.45.
p 208

378 **The Mocker Mocked** (*Oder der verspottete Spötter*). (1930.) Oil on canvas, 17 x 20⅞". Gift of J. B. Neumann. 637.39.
p 209

379 **Letter Ghost** (*Geist eines Briefes*). (1937.) Gouache on newspaper, 13 x 19". Purchase Fund. 8.39.
p 205

Also, lithographs with watercolor, other prints and illustrations.

KNATHS, Karl. American, born 1891.

380 **Giorgione Book.** (1941.) Oil on canvas, 40 x 20". Gift of John S. Newberry, Jr. 140.44. Repr. *Art in Prog.*, p. 83.

KOKOSCHKA, Oskar. Austrian-Czech, born 1886. Lives in England.

381 **Portrait of Dr. Tietze and His Wife.** (1909.) Oil on canvas, 30⅞ x 53⅞". Mrs. John D. Rockefeller, Jr. Purchase Fund. 651.39.
p 80

382 **Self Portrait.** (1913.) Oil on canvas, 32½ x 19½". Purchase Fund. 26.40.
p 81
Also, prints, a poster and illustrations.

KOLBE, Georg. German, 1877-1947.

383 **Portrait of Dr. W. R. Valentiner.** (1920.) Bronze, 12" high. Gift of Mrs. John D. Rockefeller, Jr. 609.39.

384 **Standing Girl.** (c. 1920.) Bronze, 14" high. Gift of Mrs. John D. Rockefeller, Jr. 612.39.

385 **Grief.** (1921.) Bronze, 15¾" high. Gift of Edward M. M. Warburg. 9.39.
p 245

386 **Seated Figure.** (1926.) Bronze, 11¼" high. Gift of Mrs. John D. Rockefeller, Jr. 610.39.

387 **Crouching Figure.** (c. 1927.) Terra cotta, 17⅞" high. Given anonymously. 611.39.
Also, drawings and a print.

KOPF, Maxim. American, born Austria 1892. Worked in Prague. In U.S.A. since 1941.

388 **Tahitian Widow.** (1942.) Oil on canvas, 18 x 21". Given anonymously. 71.43.

KOPMAN, Benjamin. American, born Russia 1887.

389 **Head.** 1929. Oil on canvas, 22⅞ x 18⅞". Given anonymously. 97.35.

390 **The Ruin.** (1930.) Oil on canvas, 25⅞ x 36⅞". Given anonymously. 98.35.
p 166

KROGH, Per. Norwegian, born 1889. Works in Paris.

391 **Rain.** (Before 1933.) Gouache, 11¼ x 15½". Given anonymously. 99.35.

KUHN, Walt. American, born 1880.

392 **Jeannette.** 1928. Oil on canvas, 30⅞ x 25½". Lillie P. Bliss Collection. 79.34. Repr. *Bliss, 1934*, no. 42.

393 **Apples in the Hay.** 1932. Oil on canvas, 30 x 40". Given anonymously (by exchange). 14.36.
p 65
Also, drawings and prints.

KUNIYOSHI, Yasuo. American, born Japan 1893.

394 **Self Portrait as a Golf Player.** (1927.) Oil on canvas, 50¼ x 40¼". Mrs. John D. Rockefeller, Jr. Purchase Fund. 293.38.
p 76

395 **Upside Down Table and Mask.** 1940. Oil on canvas, 60⅞ x 35½". Acquired through the Lillie P. Bliss Bequest. 125.44.
p 77
Also, drawings and prints.

KUPFERMAN, Lawrence. American, born 1909.

396 **Low Tide Seascape.** 1947. Gouache, 23¼ x 29". Purchase Fund. 308.47.

- LACHAISE, Gaston.** American, born France 1882. Died 1935.
- 397 *Equestrienne*. 1918. Bronze, 10½" high. 607.39.
- 398 *Head*. (After 1920?) Granite, 8½" high. 608.39.
- 399 *Woman Walking*. 1922. Bronze, 18½" high. 635.39. Repr. 20th C. Portraits, p. 86. Nos. 397-399, given anonymously.
- 400 *Egyptian Head*. 1923. Bronze, 13" high. Gift of Mrs. John D. Rockefeller, Jr. 606.39. Another cast repr. *Living Amer.*, no. 105.
- 401 *Floating Figure*. (1927.) Bronze (cast 1935), 53" high. p 254 Given anonymously in memory of the artist. 3.37.
- 402 *John Marin*. 1928. Bronze, 11" high. 154.34. p 253
- 403 *Dancer*. 1928. Bronze, 10¾" high. 605.39.
- 404 *Woman Standing*. (1932.) (Original plaster of no. 405.) 22½" high. 603.39.
- 405 *Woman Standing*. 1932. Bronze, 22¼" high. 604.39. Nos. 402-405, gifts of Mrs. John D. Rockefeller, Jr.
- 406 *Standing Woman*. 1932. Bronze, 7'7" high. Extended p 255 loan from Mr. and Mrs. Winslow Ames. E.L.46.1518.
- 407 *Dynamo Mother*. 1933. Bronze, 11⅞" high. Gift of Edward M. M. Warburg. 406.41.
- 408 *Torso*. 1934. Plaster, 45" high. Gift of Edward M. M. Warburg. 160.34. *Torso of the Standing Woman of 1932*, no. 406. Repr. *Lachaise*, no. 40. Also, drawings.

LA FRESNAYE, Roger de. French, 1885-1925.

- 409 *Conquest of the Air*. 1913. Oil on canvas, 91½ x 77". p 95 Mrs. Simon Guggenheim Fund. 222.47.
- 410 *Still Life*. (c. 1914.) Oil on canvas, 28⅝ x 36⅛". Gift of p 94 Mrs. John D. Rockefeller, Jr. 124.40.

LAM, Wifredo. Cuban, born 1902.

- 411 *Mother and Child*. 1939. Gouache, 41 x 29¼". Purchase Fund. 652.39.
- 412 *Satan*. 1942. Gouache. 41⅞ x 34". Inter-American Fund. 710.42. Repr. *Latin-Amer. Coll.*, p. 52.
- 413 *The Jungle*. 1943. Gouache on paper mounted on canvas, p 235 94¼ x 90½". Inter-American Fund. 140.45. Also, illustrations and a magazine cover.

LARIONOV, Michael. Russian, born 1881. Lives in Paris.

- 414 *Rayonist Composition: Domination of Red*. 1911. Oil on canvas, 20¾ x 28½". 36.36.
- 415 *Rayonist Composition: Heads*. 1911. Oil on paper, 27¼ x 20½". 37.36.
- 416 *Rayonist Composition No. 8*. (1911?) Tempera, 20 x 14¾". 40.36.
- 417 *Rénard*: 3 watercolor designs made in 1921 for the ballet produced by Ballet Russe de Monte Carlo, 1922. 2 designs for costumes, 20 x 13¾"; one for scenery, 20½ x 25¼". 42.36.1-3. Theatre Arts Collection. Nos. 414-417, gifts of the artist. Also, paintings in the Study Collection.

LAUFMAN, Sidney. American, born 1891.

- 418 *The Woodyard*. (1932.) Oil on canvas, 25¾ x 32". Given p 74 anonymously. 336.41.

LAURENCIN, Marie. French, born 1885.

- 419 *The Blue Plume*. Pastel, pencil, watercolor, 9⅝ x 7⅝". Gift of Mrs. Meredith Hare. 137.34. Also, a drawing, prints and illustrations.

LAURENS, Henri. French, born 1885.

- 420 *Head*. (1918.) Wood construction, painted, 20" high. Van p 271 Gogh Purchase Fund. 263.37.
- 421 *Guitar*. (1920.) Terra cotta, 14¼" high. Gift of Curt Valentin. 303.47.
- 422 *Kneeling Woman*. (1926.) Terra cotta, 14½" high. Gift of Lucien Lefebvre-Foinet. 258.37. Also, a print and illustrations.

LAURENT, Robert. American, born France 1890.

- 423 *American Beauty*. (c. 1933.) Alabaster, 12¼" high. Mrs. p 259 John D. Rockefeller, Jr. Purchase Fund. 124.46.

LAWRENCE, Jacob. American, born 1917.

- 424 *The Migration of the Negro*. (1940-41.) Series of 30 p 151 temperas on composition board, 18 x 12". Gift of Mrs. David M. Levy. 28.42.1-30. There are in all 60 panels in this series: the 30 odd numbers in the Phillips Memorial Gallery, Washington, D. C., the 30 even numbers in the Museum of Modern Art. Nos. 28.42.11, 28.42.26 and 28.42.29 are reproduced.

LEBDUSKA, Lawrence. American, born 1894.

- 425 *Monastery Farm, Rhode Island*. (1936.) Oil on rubberized cloth, 28¼ x 38". Mrs. John D. Rockefeller, Jr. Purchase Fund. 632.39. Repr. *Masters Pap. Ptg.*, no. 157.

LE CORBUSIER (Charles-Édouard Jeanneret). Born Switzerland 1888. Lives in France.

- 426 *Still Life*. 1920. Oil on canvas, 31⅞ x 39¼". Van Gogh p 123 Purchase Fund. 261.37. Also, furniture, architectural models and designs, and a magazine cover.

LÉGER, Fernand. French, born 1881.

- 427 *Verdun: The Trench Diggers*. 1916. Watercolor, 14⅞ x 10⅝". Frank Crowninshield Fund. 142.44.
- 428 *Breakfast*. 1920. Oil on canvas, 25 x 19½". Gift of the p 100 Advisory Committee. 212.35.
- 429 *Three Women (Le grand déjeuner)*. 1921. Oil on canvas, p 124 72¼ x 99". Mrs. Simon Guggenheim Fund, 189.42. Repr. in color, *Art in Prog.*, opp. p. 74.
- 430 *Woman Combing Her Hair*. 1925. Oil on canvas, 25½ x 21¼". Purchase Fund. 394.38.
- 431 *Compass and Paint Tubes*. 1926. Gouache, 10½ x 14¼". Gift of Edward M. M. Warburg. 407.41.
- 432 *The Great Julie*. 1945. Oil on canvas, 44 x 50⅞". Acquired p 131 through the Lillie P. Bliss Bequest. 141.45. Also, drawings, prints, a film, illustrations, magazine covers, and a mural study in the Study Collection.

LEHMBRUCK, Wilhelm. German, 1881-1919.

433 **Standing Woman.** (1910.) Bronze (cast in New York, 1916-
p 244 17, from original plaster), 6'4" high. Given anonymously.
6.30.

434 **Torso.** (1910-11.) Cast stone, 27¾" high. Given anony-
p 245 mously. 602.39.

435 **Kneeling Woman.** (1911.) Cast stone, 69½" high. Mrs.
p 246 John D. Rockefeller, Jr. Purchase Fund. 268.39. Repr. postcard,
another view repr. *Bulletin*, vol. X, Oct.-Nov. 1942.

436 **Bust of a Woman.** (c. 1911.) Cast stone, 19¾" high. Gift of
Mrs. John D. Rockefeller, Jr. 601.39. Another cast repr.
Lehmbruck & Maillol, no. 2.

437 **Standing Youth.** (1913.) Cast stone, 7'8" high. Gift of Mrs.
p 247 John D. Rockefeller, Jr. 68.36.
Also, a drawing and prints.

LEONID. Russian, born 1896. Works in France. In U.S.A. 1947-48.

438 **Shrimp Fishermen.** 1937. Oil on canvas, 21¼ x 31¾".
p 184 Gift of Mr. and Mrs. James Thrall Soby. 578.43.

LEVI, Julian. American, born 1900.

439 **Portrait of Suba.** 1944. Oil on canvas, 28½ x 19⅞". Purchase
p 74 Fund and exchange. 262.44.

LEVINE, Jack. American, born 1915.

440 **The Feast of Pure Reason.** (1937.) Oil on canvas, 42 x 48".
p 145 United States WPA Art Program. Extended loan. E.L.38.2926.

441 **The Street.** (1938.) Oil tempera and oil on canvas, 59½
x 83". United States WPA Art Program. Extended loan.
E.L.41. 2378. Repr. *Amer.* 1942, p. 88.

442 **The Passing Scene.** (1941.) Oil on composition board,
48 x 29¾". Mrs. Simon Guggenheim Fund. 133.42. Repr.
Ptg. & Sc., p. 55.

LEWIS, Wyndham. English, born in U. S. A. 1884.

443 **A Hand of Bananas.** (c. 1938.) Gouache, watercolor,
pencil, ink, 8 x 7½". Purchase Fund. 408.41.
Also, illustrations and magazine covers.

LIPCHITZ, Jacques. French, born Lithuania 1891. In U. S. A. since 1941.

444 **Seated Pierrot.** 1921. Lead, 13⅝" high. A. Conger Good-
p 271 year Fund. 236.47.

445 **Seated Man.** (1925.) Bronze, 22" high. Purchase Fund.
p 280 658.39.

446 **Figure.** 1926-30. Bronze, 7'1¼" high. Van Gogh Purchase
p 281 Fund. 214.37. Repr. postcard; another view repr. *Art in Our
Time*, no. 310.

447 **Song of the Vowels.** 1931. Terra cotta, 14½" high. Gift of
p 280 the sculptor. 257.37.

448 **Rape of Europa, II.** (1938.) Bronze, 23½" long. Given
p 282 anonymously. 193.42.

449 **Rape of Europa IV.** 1941. Black ink, red chalk and gouache
on buff paper, 26 x 20". Mrs. Simon Guggenheim Fund.
154.42. Study for the bronze *Rape of Europa IV*, collection
R. Sturgis Ingersoll, Penllyn, Pa., reproduced *Cahiers d'art*,
1945-46 (Paris), vol. 20-21, p. 395.

450 **Blossoming.** (1941-42.) Bronze, 21½" high. Given anony-
p 282 mously. 619.43.

451 **Benediction.** (1945.) Bronze, 7' high. Mrs. Simon Guggenheim
p 283 Fund. 142.45.
Also, prints.

LISSITZKY, El (Lazar Markovitch Lissitzky). Russian, born 1890.

452 **Proun Composition.** (c. 1922.) Gouache, 19¾ x 15¾".
p 115 Gift of Curt Valentin. 338.41.

453 **Construction (Proun).** (c. 1922-23.) Gouache, 26 x 19¾".
Extended loan. E.L.35.780.
Also, prints, illustrations and a poster.

LOPEZ, José Dolores. American, c. 1880-c. 1939.

454 **Adam and Eve and the Tree of Life.** (c. 1930.) Cottonwood;
p 296 tree 24⅞" high. Gift of Mrs. Meredith Hare. 106.43 a-d.

LURÇAT, Jean. French, born 1892.

455 **Enchanted Isle.** (c. 1928.) Oil on canvas, 15¼ x 24⅞".
Gift of Bernard Davis. 339.41.

456 **Jardin Publique:** 2 designs for costumes for the ballet
produced by the Ballet Russe de Monte Carlo, Paris, 1935.
Gouache, 19⅞ x 12⅞"; 22¾ x 15¾". Gift of Lincoln Kirstein.
276.47.1-2. Theatre Arts Collection.
Also, prints and illustrations.

LUX, Theodore. See FEININGER, Theodore Lux.

MacIVER, Loren. American, born 1909.

457 **Shack.** (1934.) Oil on canvas, 20⅞ x 24". Given anony-
mously. 399.38. Repr. *Art in Our Time*, no. 136.

458 **Yellow Season.** (1938.) Oil on canvas, 30⅞ x 36⅞".
United States WPA Art Program. Extended loan. E.L.39.1777.

459 **Hopscotch.** (1940.) Oil on canvas, 27 x 35⅞". Purchase
Fund. 1649.40. Repr. *What Is Mod. Ptg.* (3rd), p. 14.

460 **Red Votive Lights.** (1943.) Oil on wood, 20 x 25⅞".
p 170 James Thrall Soby Fund. 4.45.
Also, a gouache in the Study Collection.

MAGRITTE, René. Belgian, born 1898.

461 **The Voice of the Winds.** (1928.) Oil on canvas, 25½ x
p 199 19⅝". Purchase Fund. 83.36.

462 **The False Mirror.** (1928.) Oil on canvas, 21¼ x 31⅞".
p 199 Purchase Fund. 133.36.

Also, illustrations and magazine covers.

MAILLOL, Aristide. French, 1861-1944.

463 **Standing Woman.** Bronze, 25" high. Given anonymously.
648.39.

464 **Desire.** (c. 1904.) Plaster relief, 47 x 45". Gift of the sculptor.
p 238 7.30. Repr. postcard.

465 **Chained Action (torso, monument to Blanqui).** (c. 1906.)
p 240 Bronze, 47" high. Extended loan from the Metropolitan
Museum of Art, New York. E.L.47.1094.

466 **Portrait of Renoir.** (1907.) Bronze, 15" high. Gift of Mrs.
p 241 Cornelius J. Sullivan, in memory of Cornelius J. Sullivan.
592.39.

- 467 *Île de France (torso)*. (1910.) Bronze, 43" high. Gift of A. p 239 Conger Goodyear. 10.30.
- 468 *Spring*. Plaster, 58" high. Gift of the sculptor. 8.30. Repr. *Lehmbruck & Maillol*, no. 12.
- 469 *Summer*. Plaster, 64" high. Gift of the sculptor. 9.30. p 237
- 470 *Head of a Girl*. Bronze, 14 $\frac{3}{4}$ " high. Given anonymously. 599.39.
- 471 *Woman Arranging Her Hair*. Bronze, 13 $\frac{3}{8}$ " high. Given anonymously. 598.39.
- 472 *Seated Figure*. (c. 1930?) Terra cotta, 9" high. Gift of Mrs. p 241 Saidie A. May. 391.42.
- Also, a drawing, prints, illustrations and a magazine cover.

MALEVICH, Kasimir. Russian, 1878-1935.

- 473 *Woman with Water Pails: Dynamic Arrangement*. 1912. p 107 Oil on canvas, 31 $\frac{5}{8}$ x 31 $\frac{5}{8}$ ". E.L.35.815.
- 474 *Suprematist Composition*. 1914 (after a pencil drawing p 113 of 1913). Oil on canvas, 22 $\frac{7}{8}$ x 19". Purchase Fund. 248.35.
- 475 *Private of the First Division*. 1914. Oil on canvas with collage of postage stamp, thermometer, etc., 21 $\frac{1}{8}$ x 17 $\frac{5}{8}$ ". E.L.35.814.
- 476 *Suprematist Composition*. (After a pencil drawing of 1914-15.) Oil on canvas, 31 $\frac{5}{8}$ x 31 $\frac{5}{8}$ ". E.L.35.818.
- 477 *Suprematist Composition: Red Square and Black Square*. (1914-16?) Oil on canvas, 28 x 17 $\frac{1}{2}$ ". E.L.35.816. Repr. *Cubism*, fig. 113.
- 478 *Suprematist Composition*. (1916-17?) Oil on canvas, p 114 38 $\frac{1}{2}$ x 26 $\frac{1}{8}$ ". E.L.35.819.
- 479 *Suprematist Composition: White on White*. (1918?) p 113 Oil on canvas, 31 $\frac{1}{4}$ x 31 $\frac{1}{4}$ ". E.L.35.817.
- Also, drawings and didactic charts.

MANOLO (Manuel Martínez Hugué). Spanish, born 1876. Lives in Paris.

- 480 *Standing Nude*. Bronze, 9 $\frac{3}{8}$ " high. Given anonymously. 597.39.
- Also, illustrations.

MARCKS, Gerhard. German, born 1889.

- 481 *The Runners*. (1924.) Bronze, 7" high. Given anonymously. p 248 625.39.
- 482 *Seated Youth*. (1937.) Bronze, 17 $\frac{5}{8}$ " high. Purchase Fund. 132.45.
- Also, a drawing and a print.

MARGULES, De Hirsh. American, born Rumania 1899.

- 483 *Portuguese Dock, Gloucester*. 1936. Watercolor, 14 $\frac{5}{8}$ x 22 $\frac{7}{8}$ ". Gift of A. Conger Goodyear (by exchange). 107.36. Repr. *La Pintura*, p. 138.

MARIA (Maria Martins). Brazilian. In U.S.A. since 1939.

- 484 *Christ*. (1941.) Jacaranda wood, 7' 10 $\frac{1}{2}$ " high. Gift of Nelson A. Rockefeller. 558.41. Repr. *Plg. & Sc.*, p. 58.
- 485 *The Impossible, III*. (1946.) Bronze, 32 $\frac{1}{2}$ " long. Purchase p 293 Fund. 138.46.

MARIANO (Mariano Rodríguez). Cuban, born 1912.

- 486 *The Cock*. 1941. Oil on canvas, 29 $\frac{1}{4}$ x 25 $\frac{1}{8}$ ". Gift of the Comisión Cubana de Cooperación Intelectual. 30.42. Repr. *Latin-Amer. Coll.*, p. 52.
- 487 *Figures in a Landscape*. 1942. Watercolor, 23 x 28". Inter-American Fund. 718.42.

MARIN, John. American, born 1870.

- 488 *Camden Mountain across the Bay*. 1922. Watercolor, p 70 17 $\frac{1}{4}$ x 20 $\frac{1}{2}$ ". Gift of Mrs. John D. Rockefeller, Jr. (by exchange). 16.36.
- 489 *Lower Manhattan (Composing Derived from Top of p 71 Woolworth)*. 1922. Watercolor, 21 $\frac{5}{8}$ x 26 $\frac{7}{8}$ ". Acquired through the Lillie P. Bliss Bequest. 143.45.
- 490 *Buoy, Maine*. 1931. Watercolor, 14 $\frac{3}{4}$ x 19 $\frac{1}{4}$ ". Gift of p 70 Philip L. Goodwin. 170.34.
- Also, prints.

MARTIN, Fletcher. American, born 1904.

- 491 *Trouble in Frisco*. 1938. Oil on canvas, 30 x 36". Mrs. John D. Rockefeller, Jr. Purchase Fund. 10.39. Repr. *Amer.* 1942, p. 99.
- Also, a poster.

MARTÍNEZ PEDRO, Luis. Cuban, born 1910.

- 492 *At the Beach of Jibacoa*. 1946. Watercolor and gouache on cardboard, 12 $\frac{1}{2}$ x 9 $\frac{3}{8}$ ". Inter-American Fund. 14.47.
- Also, a drawing.

MASSON, André. French, born 1896. In U.S.A. 1941-46.

- 493 *Battle of Fishes*. (1927.) Pencil, sand, oil on canvas, 14 $\frac{1}{8}$ x p 218 28 $\frac{1}{8}$ ". Purchase Fund. 260.37.
- 494 *Animals Devouring Themselves*. (1928.) Pastel on grey paper, 28 $\frac{3}{4}$ x 45 $\frac{3}{4}$ ". Purchase Fund. 256.35. Repr. *Fantastic Art* (3rd), p. 183.
- 495 *Street Singer*. 1941. Pastel and collage of paper, leaf and p 218 dragonfly wings, 23 $\frac{1}{2}$ x 17 $\frac{1}{2}$ ". Mrs. Simon Guggenheim Fund. 158.42.
- 496 *Leonardo da Vinci and Isabella d'Este*. 1942. Oil on p 219 canvas, 39 $\frac{7}{8}$ x 50". Given anonymously. 72.43.
- 497 *Werewolf*. (1944.) Brush and ink and pastel on green paper, 18 x 24". Acquired through the Lillie P. Bliss Bequest. 126.44.
- Also, drawings, prints, ballet designs, a poster, illustrations and magazine covers.

MASTELLER, John. American, born 1913.

- 498 *Dream of Chicago*. (1941.) Oil on canvas, 18 $\frac{1}{8}$ x 18". Gift of Dr. Nathaniel S. Wollf. 592.42.

MATISSE, Henri. French, born 1869.

- 499 *Bouquet on a Bamboo Table*. (1902.) Oil on canvas, p 38 21 $\frac{1}{2}$ x 18 $\frac{1}{8}$ ". Gift of Mrs. Wendell T. Bush. 160.42.
- 500 *Bather*. (c. 1908.) Oil on canvas, 36 $\frac{1}{2}$ x 29 $\frac{1}{8}$ ". Given p 40 anonymously. 17.36. Repr. color postcard.

501 **The Blue Window.** (c. 1912.) Oil on canvas, 51½ x 35⅞".
p 41 Mrs. John D. Rockefeller, Jr. Purchase Fund. 273.39. Repr.
in color *What Is Mod. Ptg.* (3rd), frontispiece; MMA color
repr. 13; small color repr.

502 **Standing Woman.** (c. 1914.) Bronze, 22¼" high. Given
p 250 anonymously. 624.39.

503 **Plane Lesson.** (1916.) Oil on canvas, 96½ x 83¾".
p 43 Mrs. Simon Guggenheim Fund. 125.46.

504 **Gourds.** 1916. Oil on canvas, 25⅝ x 31⅞". Given
p 42 anonymously. 109.35.

505 **Coffee.** (1917?) Oil on canvas, 40 x 25½". Given
p 44 anonymously. 409.41. Repr. postcard.

506 **Interior with a Violin Case.** (1917?) Oil on canvas,
p 45 28¾ x 24". Lillie P. Bliss Collection. 86.34.

Also, drawings, prints, illustrations and magazine covers.

MATTA (Sebastian Antonio Matta Echaurren). Chilean, born 1912.
In U.S.A. since 1939.

507 **Listen to Living** (*Écoutez vivre*). 1941. Oil on canvas,
p 221 29½ x 37⅝". Inter-American Fund. 33.42.

508 **The Hanged One.** (1942.) Oil on canvas, 38¼ x 51¼".
Gift of Charles E. Merrill. 579.43.

509 **Le vertige d'Éros.** (1944.) Oil on canvas, 77 x 99".
p 220 Given anonymously. 65.44.

Also, a drawing, illustrations and a magazine cover.

MAUNY, Jacques. French, born 1892.

510 **In Port.** Oil on cardboard, 11¾ x 11¾". Given anony-
mously. 112.35.

511 **Picasso.** Gouache, 10 x 13½". Given anonymously. 114.35.

MECHAU, Frank A. American, 1903-1946.

512 **Dangers of the Mail.** (1935.) Study for mural in Post
p 165 Office Department Building, Washington, D.C., 1937. Oil
on paper, 25 x 54½". Gift of A. Conger Goodyear. 101.36.

513 **Pony Express.** (1935.) Study for mural in Post Office
Department Building, Washington, D.C., 1937. Oil on
paper, 25 x 54½". Gift of A. Conger Goodyear. 100.36.
Repr. *La Pintura*, p. 83.

MÉRIDA, Carlos. Guatemalan, born 1891. Worked in Mexico.

514 **Tempo in Red Major.** 1942. Crayon, 17⅞ x 24". Inter-
p 224 American Fund. 738.42.

Also, prints in the Theatre Arts Collection, and illustrations.

MERRILD, Knud. American, born Denmark 1894.

515 **Herma.** 1935. Gesso-wax, 10½ x 8½". 75.39. Repr.
Amer. 1942, p. 110.

516 **Archaic Form.** 1936. Gesso-wax, 10½ x 8¾". 73.39.
p 224

517 **Synthesis.** (c. 1936.) Gesso-wax, 10 x 9¼". 74.39.
Repr. Amer. 1942, p. 109.

Nos. 515-517, Purchase Fund.

METZINGER, Jean. French, born 1883.

518 **Landscape.** (1919?) Oil on canvas, 28¾ x 36¼". Gift
of T. Catesby Jones. 410.41.

MEZA, Guillermo. Mexican, born 1917.

519 **Demonstration.** (1942.) Oil on canvas, 19¾ x 39⅝".
p 179 Gift of Sam A. Lewisohn (by exchange). 739.42.

Also, drawings.

MILLER, Kenneth Hayes. American, born 1876.

520 **Preparations.** 1928. Oil on canvas, 30 x 23⅞". Gift of
A. Conger Goodyear. 5.30. Repr. 19 Amer., no. 70.

Also, prints.

MIRO, Joan. Spanish, born 1893. Worked in Paris.

521 **The Ear of Grain.** 1922-23. Oil on canvas, 14⅞ x 18⅞".
p 126 11.39.

522 **The Carbide Lamp.** 1922-23. Oil on canvas, 15 x 18".
p 126 12.39.

523 **Catalan Landscape (The Hunter).** 1923-24. Oil on
p 215 canvas, 25½ x 39½". 95.36.

524 **Person Throwing a Stone at a Bird.** 1926. Oil on
p 215 canvas, 29 x 36¼". 271.37. Repr. in color, *Fantastic Art*
(3rd), opp. p. 184; color repr.

Nos. 521-524, Purchase Fund.

525 **Dutch Interior.** 1928. Oil on canvas, 36⅞ x 28¾". Mrs.
p 216 Simon Guggenheim Fund. 163.45. MMA color repr. 16
and postcard.

526 **Portrait of a Lady in 1820.** 1929. Oil on canvas,
45¾ x 35⅞". Purchase Fund. 653.39.

527 **Relief Construction.** 1930. Wood and metal, 35⅞ x
p 278 27⅞". Purchase Fund. 259.37.

528 **Composition.** 1933. Oil on canvas, 68½ x 77¼". Gift
p 217 of the Advisory Committee (by exchange). 229.37. Repr.
in color, *Miro*, opp. p. 54; color repr.

529 **Rope and People.** 1935. Oil on cardboard with coil of
rope, 41¼ x 29⅞". Given anonymously. 71.36. Repr.
Fantastic Art (3rd), p. 187.

530 **The Beautiful Bird Revealing the Unknown to a Pair of**
p 218 **Lovers.** 1941. Gouache, 18 x 15". Acquired through the
Lillie P. Bliss Bequest. 7.45.

Also, an oil in the Study Collection, drawings, prints, illustra-
tions, magazine covers and a rug designed by the artist.

MODEL, Evsa. American, born Siberia 1900. Worked in France
In U.S.A. since 1938.

531 **Open Door.** (1942.) Oil on canvas, 65⅞ x 43". Pur-
chase Fund. 390.42.

- MODIGLIANI, Amedeo.** Italian, 1884-1920. Worked in France.
- 532 *Bride and Groom.* (1915-16.) Oil on canvas, 21 $\frac{3}{4}$ x 18 $\frac{1}{4}$ ".
p 60 Gift of Frederic Clay Bartlett. 339.42.
- 533 *Anna de Zborowska.* (1917.) Oil on canvas, 50 $\frac{1}{2}$ x 31 $\frac{1}{2}$ ".
p 61 Lillie P. Bliss Collection. 87.34.
- 534 *Head.* Stone, 22 $\frac{1}{4}$ " high. Gift of Mrs. John D. Rockefeller,
p 251 Jr. in memory of Mrs. Cornelius J. Sullivan. 593.39.
Also, drawings.
- MOHOLY-NAGY, Ladislaus.** American, born Hungary 1895; died 1946.
- 535 *Space Modulator L3.* (1936.) Perforated zinc over
p 115 painting on composition board, with glass-headed pins,
17 x 19". Purchase Fund. 223.47.
Also, prints and photographs.
- MONDRIAN, Piet.** Dutch, 1872-1944. Worked in France. In U.S.A. 1940-44.
- 536 *Composition.* 1925. Oil on canvas, 15 $\frac{7}{8}$ x 12 $\frac{5}{8}$ ". Gift
of Philip C. Johnson. 486.41.
- 537 *Composition in White, Black and Red.* 1936. Oil on
p 117 canvas, 40 $\frac{1}{4}$ x 41". Gift of the Advisory Committee. 2.37.
Repr. *Color Portfolio*, no. 17.
- 538 *Broadway Boogie Woogie.* 1942-43. Oil on canvas,
p 118 50 x 50". Given anonymously. 73.43.
Also, a large drawing of 1914.
- MONTENEGRO, Roberto.** Mexican, born 1885.
- 539 *Maya Women.* (1926.) Oil on canvas, 31 $\frac{1}{2}$ x 27 $\frac{1}{2}$ ".
Gift of Nelson A. Rockefeller. 560.41. Repr. *Latin-Amer.*
Coll., p. 68.
Also, illustrations.
- MOORE, Henry.** English, born 1898.
- 540 *Two Farms.* (1934.) Pynkado wood, 11" high. Gift of
p 285 Sir Michael Sadler. 207.37. Other views repr. *Cubism*,
fig. 223; Moore, p. 36.
- 541 *Reclining Figure.* (1938.) Cast lead, 13" long. Pur-
p 287 chase Fund. 630.39. Repr. postcard.
- 542 *The Bride.* (1940.) Cast lead and copper wire, 9 $\frac{3}{8}$ "
p 287 high. Acquired through the Lillie P. Bliss Bequest. 15.47.
- 543 *Seated Figures, II.* 1942. Color crayon, wash and ink,
22 $\frac{5}{8}$ x 18 $\frac{1}{8}$ ". Acquired through the Lillie P. Bliss Bequest.
74.43. Repr. *Plg. & Sc. Sup.*, p. 11.
- 544 *Ideas for Two-figure Sculpture.* 1944. Crayon, pen and
ink, pencil and watercolor, 8 $\frac{7}{8}$ x 6 $\frac{7}{8}$ ". Purchase Fund.
176.46. Repr. in color, Moore, frontispiece.
- 545 *Family Group.* (1945.) Bronze, 9 $\frac{3}{8}$ " high. Acquired
p 286 through the Lillie P. Bliss Bequest. 16.47.
Also, a drawing and illustrations.
- MOPP, Maximilian (Max Oppenheimer).** Austrian, born 1885. In U.S.A. since 1939.
- 546 *The World War.* (1916.) Oil on canvas, 21 x 17 $\frac{9}{8}$ ".
Given anonymously. 504.41.
Also, prints and a poster.
- MORENO, Rafael.** Cuban, born Spain 1887.
- 547 *The Farm.* (1943.) Oil on canvas, 39 x 78 $\frac{1}{8}$ ". Inter-
American Fund. 12.44.
- 548 *Paradise.* (1943.) Oil on canvas, 39 x 77 $\frac{1}{2}$ ". Extended
p 22 loan from the Estate of Henry Church. E.L.44.495.
- MORGAN, Maud.** American, born 1903.
- 549 *Musical Squash.* (1942.) Oil on canvas, 15 $\frac{7}{8}$ x 26 $\frac{1}{8}$ ".
Gift of Mrs. Kenneth Simpson. 593.42.
- MOTHERWELL, Robert.** American, born 1915.
- 550 *Pancho Villa, Dead and Alive.* 1943. Gouache and
p 231 oil with collage on cardboard, 28 x 35 $\frac{7}{8}$ ". Purchase Fund.
77.44.
- 551 *In Beige with Sand.* 1945. Oil on cardboard with collage,
44 $\frac{7}{8}$ x 35". Purchase Fund. 1.46.
- MUNSELL, Richard.** American, born 1909.
- 552 *Posing for the First Time.* (1939.) Oil and tempera on
canvas, 17 $\frac{1}{2}$ x 8 $\frac{1}{4}$ ". Mrs. John D. Rockefeller, Jr. Purchase
Fund. 340.41.
- MUSE, Isaac Lane.** American, born 1906.
- 553 *Composition with Bird and Shells.* 1941. Watercolor,
13 x 20 $\frac{1}{4}$ ". Gift of Mrs. Wallace M. Scudder. 77.43.
- NADELMAN, Elie.** American, born Poland 1882. Paris 1903; U.S.A. 1913. Died 1946.
- 554 *Standing Bull.* (1915.) Bronze, 11 $\frac{1}{4}$ " long. Gift of
Mrs. Elie Nadelman. 225.47.
- 555 *Wounded Bull.* (1915.) Bronze, 11 $\frac{1}{2}$ " long. Gift of
p 253 Mrs. Elie Nadelman. 226.47.
- NAKIAN, Reuben.** American, born 1897.
- 556 *Young Calf.* (1929.) Georgia pink marble, 15 $\frac{1}{4}$ " high.
Purchase Fund. 297.38. Repr. *Art in Our Time*, no. 298.
- 557 *Portrait of Pop Hart.* (1932.) Plaster, 17" high. Gift
p 260 of Mrs. John D. Rockefeller, Jr. 3.33.
- NICHOLSON, Ben.** English, born 1894.
- 558 *Relief.* (1939.) Wood, painted, 32 $\frac{7}{8}$ x 45". Gift of
p 274 H. S. Ede and the artist (by exchange). 1645.40.
Also, a print and a poster.
- NOGUCHI, Isamu.** American, born 1904.
- 559 *Capital.* (1939.) Georgia marble, 16" high. Gift of
p 289 Miss Jeanne Reynal. 561.41.
Also, a magazine cover.
- NOLDE, Emil.** German, born 1867.
- 560 *Magicians.* (1930-34.) Watercolor, 20 $\frac{1}{8}$ x 14 $\frac{3}{8}$ ". Pur-
p 78 chase Fund. 654.39.
Also, a drawing, prints and a poster.

OELZE, Richard. German, born 1900.

561 **Expectation.** 1936. Oil on canvas, 32 $\frac{1}{8}$ x 39 $\frac{5}{8}$ ". Purchase Fund. 27.40.

Also, a drawing.

O'GORMAN, Juan. Mexican, born 1905.

562 **The Sand Mines of Tetelipa.** 1942. Tempera on composition board, 22 $\frac{1}{4}$ x 18". Gift of Edgar Kaufmann, Jr. 751.42.

O'KEEFFE, Georgia. American, born 1887.

563 **Lake George Window.** 1929. Oil on canvas, 40 x 30". p 129 Acquired through the Richard D. Bixey Bequest. 144.45.

Also, drawings and a magazine cover.

ORLANDO, Felipe. Cuban, born 1911.

564 **Woman Washing.** (1943.) Gouache, 15 $\frac{3}{8}$ x 11 $\frac{1}{4}$ ". Inter-American Fund. 78.44.

OROZCO, José Clemente. Mexican, born 1883.

565 **The Subway.** (1928.) Oil on canvas, 16 $\frac{1}{8}$ x 22 $\frac{1}{8}$ ". 203.35. Repr. *Latin-Amer. Coll.*, p. 58.

566 **Peace.** (1930.) Oil on canvas, 30 $\frac{1}{4}$ x 48 $\frac{1}{4}$ ". 467.37.

567 **Zapatistas.** 1931. Oil on canvas, 45 x 55". 470.37. Repr. p 137 *Color Portfolio*, no. 23; MMA color repr. 4a.

568 **Barricade.** (1931.) Oil on canvas, 55 x 45". 468.37. Variant p 136 of the fresco (1924) in the National Preparatory School, Mexico City.

569 **The Cemetery.** (1931.) Oil on canvas, 27 x 39 $\frac{7}{8}$ ". 469.37. Repr. *Latin-Amer. Coll.*, p. 58.

Nos. 565-569, given anonymously.

570 **Dive Bomber and Tank.** 1940. Fresco, 9 x 18', on six panels, p 135 9 x 3' each. Commissioned through the Mrs. John D. Rockefeller, Jr. Purchase Fund. 1630.40.1-6.

571 **Self Portrait.** 1940. Tempera on cardboard, 20 $\frac{1}{4}$ x 23 $\frac{3}{4}$ ". Inter-American Fund. 605.42. Repr. *Latin-Amer. Coll.*, p. 61.

Also, drawings, prints and illustrations.

OSVER, Arthur. American, born 1912.

572 **Melancholy of a Rooftop.** (1942.) Oil on canvas, 48 x 24". p 172 Mrs. Simon Guggenheim Fund. 340.42.

OUDOT, Roland. French, born 1897.

573 **Loisette.** 1929. Oil on canvas, 28 $\frac{3}{4}$ x 23 $\frac{5}{8}$ ". Gift of A. Conger Goodyear. 563.41.

OZENFANT, Amédée. American, born France 1886.

574 **The Vases.** 1925. Oil on canvas, 51 $\frac{3}{8}$ x 38 $\frac{3}{8}$ ". Acquired p 125 through the Lillie P. Bliss Bequest. 164.45.

Also, a drawing and a print.

PACENZA, Onofrio A. Argentine, born 1902.

575 **End of the Street.** 1936. Oil on canvas, 33 $\frac{3}{8}$ x 41 $\frac{3}{8}$ ". Inter-American Fund. 212.42.

Also, an oil in the Study Collection.

PAPSDORF, Fred. American, born 1887.

576 **Flowers in a Vase.** 1940. Oil on canvas, 18 $\frac{1}{4}$ x 14 $\frac{1}{4}$ ". Mrs. John D. Rockefeller, Jr. Purchase Fund. 249.40. Repr. *Amer. Realists*, p. 48.

PAREDES, Diógenes. Ecuadorian, born 1910.

577 **Threshers.** 1942. Tempera on cardboard, 20 $\frac{1}{2}$ x 19 $\frac{5}{8}$ ". Inter-American Fund. 766.42. Repr. *Latin-Amer. Coll.*, p. 55.

PASCIN, Jules. American, born Bulgaria 1885; died 1930. Worked in Germany and Paris.

578 **Girls on Bench.** Watercolor, 8 $\frac{3}{8}$ x 9 $\frac{5}{8}$ ". 122.35.

579 **Picnickers.** Watercolor, 7 $\frac{1}{8}$ x 10 $\frac{3}{4}$ ". 123.35.

580 **Cab in Havana.** (1914-20.) Watercolor, 4 $\frac{1}{2}$ x 6 $\frac{5}{8}$ ". 121.35.

581 **Port of Havana.** (1914-20.) Watercolor, 4 $\frac{3}{4}$ x 7 $\frac{1}{2}$ ". 124.35.

Nos. 578-581, given anonymously.

582 **Cuban sketch book.** (1914-20.) 166 watercolors and drawings, 2 $\frac{1}{8}$ x 2 $\frac{1}{4}$ " to 10 $\frac{1}{4}$ x 7 $\frac{3}{4}$ ". Gift of Mrs. John D. Rockefeller, Jr. 125.35.1-166. Repr. (125.35.43) *Modern Drawgs. (1st)*, p. 54.

583 **Socrates and His Disciples Mocked by Courtesans.** p 64 (c. 1921.) Oil on paper backed with canvas, 61 $\frac{1}{4}$ x 86". Given anonymously in memory of the artist. 307.38.

584 **Reclining Model.** Oil on canvas, 28 $\frac{3}{4}$ x 36 $\frac{1}{4}$ ". Gift of A. Conger Goodyear. 564.41.

Also, drawings, prints and illustrations.

PELÁEZ del Casal, Amelia. Cuban, born 1897.

585 **Still Life in Red.** 1938. Oil on canvas, 27 $\frac{1}{4}$ x 33 $\frac{1}{2}$ ". Inter-American Fund. 162.42. Repr. *Latin-Amer. Coll.*, p. 49.

586 **Fishes.** 1943. Oil on canvas, 45 $\frac{1}{2}$ x 35 $\frac{1}{8}$ ". Inter-American p 130 Fund. 80.44.

587 **Girls.** 1943. Watercolor, 25 x 27 $\frac{5}{8}$ ". Inter-American Fund. 81.44.

Also, a drawing.

PEREIRA, Irene Rice. American, born 1907.

588 **Shadows with Painting.** (1940.) Outer surface, oil on glass, 1 $\frac{1}{4}$ " in front of inner surface, gouache on Whatman board, 15 x 12 $\frac{1}{8}$ ". Gift of Mrs. Marjorie Falk. 348.41.

589 **White Lines.** 1942. Oil, with various fillers, on vellum, 25 $\frac{7}{8}$ x p 122 21 $\frac{7}{8}$ ". Gift of Edgar Kaufmann, Jr. 341.42.

Also, a drawing.

PETTORUTI, Emilio. Argentine, born 1895.

590 **The Verdigris Goblet.** 1934. Oil on canvas, 21 $\frac{5}{8}$ x 18 $\frac{1}{8}$ ". Inter-American Fund. 4.43. Repr. *Latin-Amer. Coll.*, p. 24.

PEVSNER, Antoine. French, born Russia 1886.

591 **Abstract Forms.** 1913. Encaustic panel, 17 $\frac{1}{4}$ x 13 $\frac{1}{2}$ ". Gift of the artist. 35.36.

592 **Bust.** (1923-24.) Construction in metal and celluloid, p 272 20 $\frac{7}{8}$ x 23 $\frac{3}{8}$ ". Purchase Fund. 396.38.

PEYRONNET, Dominique-Paul. French, born 1872.

593 **The Ferryman of the Moselle.** (c. 1936?) Oil on canvas, p 19 35 x 45 $\frac{5}{8}$ ". Mrs. John D. Rockefeller, Jr. Purchase Fund. 664.39. Repr. postcard.

PICASSO, Pablo. Spanish, born 1881. Lives in Paris.

594 **La Coiffure.** (1906?) Oil on canvas, 68 $\frac{7}{8}$ x 39 $\frac{1}{4}$ ".
p 57 Given anonymously. 451.37.

595 **Gertrude Stein.** (1906.) Oil on canvas, 39 $\frac{1}{4}$ x 32".
p 58 Extended loan from the Metropolitan Museum of Art, New York, Bequest of Gertrude Stein. E.L.47.1093.

596 **Les Femmes d'Alger (O.J.).** (1907.) Oil on canvas, 96 x 92". Acquired through the Lillie P. Bliss Bequest. 333.39. Repr. in color, *Picasso 50*, opp. p. 54; color repr.

597 **Fruit Dish.** (Winter 1908-Spring 1909.) Oil on canvas, 29 $\frac{1}{4}$ x 24". Acquired through the Lillie P. Bliss Bequest. 263.44.

598 **Head.** (Spring 1909.) Gouache, 24 x 18". Gift of Mrs. Saidie A. May. 12.30. Repr. *Picasso 50*, p. 66.

599 **Fernande.** (Summer 1909.) Oil on canvas, 24 $\frac{1}{4}$ x 16 $\frac{3}{4}$ ".
p 84 Extended loan from the Estate of Henry Church. E.L.44.1564.

600 **Woman's Head.** (1909.) Bronze, 16 $\frac{1}{4}$ " high. Purchase
p 267 Fund. 1632.40. Another view repr. *Picasso 50*, p. 69.

601 **"Ma Jolie" (Woman with a Guitar).** (1911-12.) Oil on
p 88 canvas, 39 $\frac{3}{8}$ x 25 $\frac{3}{4}$ ". Acquired through the Lillie P. Bliss Bequest. 176.45.

602 **Man with a Hat.** (Early 1913.) Pasted paper, charcoal
p 97 and ink, 24 $\frac{1}{2}$ x 18 $\frac{5}{8}$ ". Purchase Fund. 274.37.

603 **Card Player.** (Winter 1913-14.) Oil on canvas, 42 $\frac{1}{2}$ x
p 89 35 $\frac{1}{4}$ ". Acquired through the Lillie P. Bliss Bequest. 177.45.

604 **Green Still Life.** 1914. Oil on canvas, 23 $\frac{1}{2}$ x 31 $\frac{1}{4}$ ".
p 97 Lillie P. Bliss Collection. 92.34. MMA color repr. 20.

605 **Seated Woman.** (1918.) Gouache, 5 $\frac{1}{2}$ x 4 $\frac{1}{2}$ ". Given
anonymously. 127.35.

606 **Dog and Cock.** 1921. Oil on canvas, 61 x 30 $\frac{1}{4}$ ". Mrs.
p 101 Simon Guggenheim Fund. 36.42. Repr. in color *Picasso 50*,
opp. p. 120; color repr.

607 **Woman in White.** (1923.) Oil on canvas, 39 x 31 $\frac{1}{2}$ ".
p 59 Lillie P. Bliss Collection. 96.34. MMA color repr. 1.

608 **Still Life with a Cake.** May 1924. Oil on canvas, 38 $\frac{1}{2}$ x
p 102 51 $\frac{1}{2}$ ". Acquired through the Lillie P. Bliss Bequest. 190.42.

609 **Seated Woman.** 1926-27. Oil on canvas, 51 $\frac{1}{2}$ x 38 $\frac{1}{2}$ ".
p 104 Given anonymously. 450.37.

610 **The Studio.** 1927-28. Oil on canvas, 59 x 91". Gift of
p 105 Walter P. Chrysler, Jr. 213.35.

611 **Girl before a Mirror.** March 1932. Oil on canvas, 63 $\frac{3}{4}$ x
p 106 51 $\frac{1}{4}$ ". Gift of Mrs. Simon Guggenheim. 2.38. Repr. in
color *Picasso 50*, frontispiece; *Color Portfolio*, no. 11; color
repr.

Also, drawings, prints, illustrations, magazine covers, and a rug designed by the artist.

PICKENS, Alton. American, born 1917.

612 **The Blue Doll.** 1942. Oil on canvas, 42 $\frac{7}{8}$ x 35". James
p 147 Thrall Soby Fund. 622.43.

Also, a drawing.

PICKETT, Joseph. American, 1848-1918.

613 **Manchester Valley.** (Probably 1914-18.) Oil on canvas,
p 13 45 x 60". Gift of Mrs. John D. Rockefeller, Jr. 541.39.
MMA color repr. 9; postcard.

POLLOCK, Jackson. American, born 1912.

614 **The She-Wolf.** 1943. Oil on canvas, 41 $\frac{7}{8}$ x 67". Purchase
p 231 Fund. 82.44.

POMPON, François. French, 1855-1933.

615 **Duck.** Bronze, 7 $\frac{1}{4}$ " high. Gift of Mrs. John D. Rockefeller,
Jr. 594.39.

PONCE DE LEÓN, Fidelio. Cuban, born 1895.

616 **Two Women.** 1934. Oil on canvas, 39 $\frac{1}{4}$ x 39 $\frac{3}{8}$ ". Gift
p 180 of Dr. C. M. Ramírez Corría. 606.42.
Also, drawings.

PORTINARI, Cândido. Brazilian, born 1903.

617 **Morro.** (1933.) Oil on canvas, 44 $\frac{7}{8}$ x 57 $\frac{3}{8}$ ". Mrs. John
D. Rockefeller, Jr. Purchase Fund. 663.39. Repr. *Art in Our
Time*, no. 152a.

618 **Festival, St. John's Eve.** One of 3 murals for the Brazilian
p 177 Building, New York World's Fair, 1939. (1938-39.)
Tempera on canvas, 10'6" x 11'6". Gift of the United
States of Brazil. 191.42.

619 **Scarecrow.** 1940. Oil on canvas, 51 $\frac{1}{2}$ x 64". Mrs. John
D. Rockefeller, Jr. Purchase Fund. 361.41. Repr. *Art in
Prog.*, p. 104.

Also, drawings, prints and illustrations.

PORTOCARRERO, René. Cuban, born 1912.

620 **Angels.** Sketch book of 25 watercolors and ink drawings.
1941. 10 x 13 $\frac{1}{2}$ ". Inter-American Fund. 771.42.1-25.
Repr. (771.42.2) *Latin-Amer. Coll.*, p. 51.

621 **Mythological Personage.** 1945. Gouache, 37 $\frac{1}{4}$ x 27 $\frac{3}{4}$ ".
Inter-American Fund. 166.45.

PRAZERES. See DOS PRAZERES, Heitor.

PRENDERGAST, Maurice. American, born Newfoundland 1859;
died 1924.

622 **The Lagoon, Venice.** 1898. Watercolor, 11 $\frac{1}{8}$ x 15 $\frac{3}{8}$ ".
Acquired through the Lillie P. Bliss Bequest. 168.45.

623 **Festival, Venice.** (1898.) Watercolor, 16 $\frac{5}{8}$ x 14". Gift
of Mrs. John D. Rockefeller, Jr. 133.35.

624 **Campo Vittorio Emanuele, Siena.** (1898.) Watercolor,
11 $\frac{1}{4}$ x 13 $\frac{3}{4}$ ". 131.35.

625 **The East River.** 1901. Watercolor, 13 $\frac{3}{4}$ x 19 $\frac{3}{4}$ ". 132.35.
p 66 Repr. in color, *La Pintura*, p. 144.

- 626 **April Snow, Salem.** (1906-07.) Watercolor, 14¾ x 21½". 129.35. Repr. *Ptg. & Sc.*, p. 71.
Nos. 624-626, given anonymously.
- 627 **Acadia.** (1922.) Oil on canvas, 31¾ x 37½". Mrs. John D. Rockefeller, Jr. Purchase Fund. 167.45.
Also, monotypes.

QUIRT, Walter. American, born 1902.

- 628 **The Burial.** 1934. Oil on gesso composition board, 6¾ x 7¾". Given anonymously. 401.38.
- 629 **The Tranquillity of Previous Existence.** (1941.) Oil on canvas, 24½ x 32". Mrs. Simon Guggenheim Fund. 163.42. Repr. *Art in Prog.*, p. 96.

RAMOS BLANCO, Teodoro. Cuban, born 1902.

- 630 **Old Negro Woman.** (1939.) Acanth wood, 11½" high. Inter-American Fund. 776.42. Repr. *Latin-Amer. Coll.*, p. 50.

RATTNER, Abraham. American, born 1893.

- 631 **Mother and Child.** (1938.) Oil on canvas, 28¾ x 39¾". Given anonymously. 19.40.

RAY, Man. American, born 1890. Worked in Paris.

- 632 **Admiration of the Orchestre for the Cinematograph.** p 212 1919. Airbrush, 26 x 21½". Gift of A. Conger Goodyear. 231.37.
Also, photographs, films, illustrations and magazine covers.

REDON, Odilon. French, 1840-1916.

- 633 **Silence.** Oil on linen-finish paper, 21¼ x 20¾". Lillie P. Bliss Collection. 113.34.
- 634 **Etruscan Vase.** Tempera on canvas, 32 x 23¼". Lillie P. Bliss Collection. 106.34. Repr. *Bliss*, 1934, no. 50.
- 635 **Roger and Angelica.** Pastel, 36½ x 28¾". Lillie P. Bliss p 35 Collection. 111.34.
- 636 **Reverie.** Pastel, 21¼ x 14¼". Given anonymously. 135.35.
- 637 **Flowers, Red Background.** Oil on canvas, 21¾ x 18¼". Gift of Mrs. Wendell T. Bush. 164.42.
Also, prints and illustrations.

REDWOOD, Junius. American, born 1917.

- 638 **Night Scene.** (1941.) Oil on cardboard, 43¾ x 33¾". Purchase Fund. 755.43

REFREGIER, Anton. American, born Russia 1905.

- 639 **Accident in the Air.** (1939.) Oil on composition board, 19 x 23". Gift of the New York World's Fair, 1939. 641.39.

REYES FERREIRA, Jesús. Mexican.

- 640 **Angel.** Tempera, 29½ x 19½". Gift of Mrs. Edgar J. Kaufmann. 607.42.
Also, a tempera in the Study Collection.

RIVERA, Diego. Mexican, born 1886.

- 641 **Still Life with Vegetables.** 1918. Watercolor, 12½ x 19¼". Given anonymously. 199.40. Repr. *Rivera*, no. 56.
- 642 **May Day.** Sketch book of 45 watercolors. Moscow, 1928. p 140 4½ x 6". Gift of Mrs. John D. Rockefeller, Jr. 137.35.1-45. Nos. 137.35.20, 137.35.24 and 137.35.30 are reproduced.
- 643 **Agrarian Leader Zapata.** 1931. Fresco, 93¾ x 74". p 134 Variant of the fresco in the Palace of Cortés, Cuernavaca, 1930. Mrs. John D. Rockefeller, Jr. Purchase Fund. 1631.40.
- 644 **Flower Festival: Feast of Santa Anita.** 1931. Encaustic, 78½ x 64". Variant of a section of the fresco in the Ministry of Education, Mexico City, 1923-27. 23.36. Repr. *Rivera*, no. 47
- 645 **The Offering.** 1931. Encaustic on canvas, 49 x 61". 24.36. Repr. *Rivera*, no. 45.
- 646 **H.P.:** 24 watercolor designs made in 1927 and 1931 for the ballet first produced by the Philadelphia Grand Opera Company, 1932. 17 designs for costumes, various sizes, 20¾ x 28½" to 5¾ x 3¾"; 7 designs for scenery, 17¾ x 11¾" to 5¾ x 8¼". 505.41.1-24. Theatre Arts Collection. Nos. 644-646, gifts of Mrs. John D. Rockefeller, Jr.
Also, drawings, prints, illustrations, and works in the Study Collection.

ROA, Israel. Chilean, born 1909.

- 647 **The Painter's Birthday.** Oil on canvas, 27¾ x 38". Inter-American Fund. 213.42. Repr. *Latin-Amer. Coll.*, p. 43.

ROBUS, Hugo. American, born 1885.

- 648 **Girl Washing Her Hair.** (1933.) Marble (1940), 17" p 259 high. Mrs. John D. Rockefeller, Jr. Purchase Fund. 659.39.

RODCHENKO, Alexander. Russian, born 1891.

- 649 **Composition.** 1918. Gouache, 13 x 6¾". Gift of the p 115 artist. 28.36.
- 650 **Non-Objective Painting: Black on Black.** 1918. Oil on canvas, 32¼ x 31¼". Gift of the artist, through Jay Leyda. 114.36.
- 651 **Non-Objective Painting.** 1919. Oil on canvas, 33¼ x 28". Gift of the artist, through Jay Leyda. 113.36.
- 652 **Composition.** 1919. Gouache, 12¼ x 9". Gift of the artist. 29.36. Repr. *Cubism*, fig. 118.
Also, a drawing, posters, and works in the Study Collection.

RODRÍGUEZ LOZANO, Manuel. Mexican, born 1896.

- 653 **Beyond Despair.** 1940. Oil on canvas, 33½ x 27½". Inter-American Fund. 5.43. Repr. *Latin-Amer. Coll.*, p. 72.
Also, a drawing.

ROESCH, Kurt. American, born Germany 1905. In U.S.A. since 1933.

- 654 **Bones on the Table.** (1939.) Oil on canvas, 28¼ x 35¾". Gift of Mr. and Mrs. Walter Hoeschild. 488.41.

ROSENTHAL, Doris. American.

- 655 **Tops.** 1940. Oil on canvas, 24 x 20". Mrs. John D. Rockefeller, Jr. Purchase Fund. 500.41.

ROUAULT, Georges. French, born 1871.

- 656 **Woman at a Table.** 1906. Watercolor, 12 $\frac{1}{8}$ x 9 $\frac{1}{2}$ ".
p 46 Acquired through the Lillie P. Bliss Bequest. 503.41.
657 **Man with Spectacles.** 1917. Watercolor, 11 $\frac{3}{4}$ x 6 $\frac{1}{2}$ ".
p 48 Gift of Mrs. John D. Rockefeller, Jr. 140.35.
658 **Portrait of Henri Lebasque.** (1917.) Oil on canvas,
p 47 36 $\frac{1}{4}$ x 28 $\frac{7}{8}$ ". Purchase Fund. 634.39.
659 **Funeral.** 1930. Gouache and pastel, 11 $\frac{1}{2}$ x 19 $\frac{3}{4}$ ". Given
p 48 anonymously. 415.41.
660 **Christ Mocked by Soldiers.** (1932.) Oil on canvas,
p 49 36 $\frac{1}{4}$ x 28 $\frac{1}{2}$ ". Given anonymously. 414.41. Repr. in color,
Rouault, opp. p. 82; MMA color repr. 12; small color repr.
Also, prints, illustrations and a magazine cover.

ROUSSEAU, Henri. French, 1844-1910.

- 661 **The Sleeping Gypsy.** 1897. Oil on canvas, 51 x 79".
p 14 Gift of Mrs. Simon Guggenheim. 646.39. Repr. in color,
Rousseau, opp. p. 32; MMA color repr. 4; small color repr.;
postcard.
662 **Jungle with a Lion.** (1904-10.) Oil on canvas, 15 $\frac{1}{8}$ x
p 15 18 $\frac{1}{4}$ ". Lillie P. Bliss Collection. 118.34.
Also, a print.

ROY, Pierre. French, born 1880.

- 663 **Danger on the Stairs.** (1927 or 1928.) Oil on canvas,
p 198 36 x 23 $\frac{5}{8}$ ". Gift of Mrs. John D. Rockefeller, Jr. 142.35.
664 **Daylight Saving Time (L'heure d'été).** (1929.) Oil on
p 198 canvas, 21 $\frac{1}{2}$ x 15". Gift of Mrs. Ray Slater Murphy. 1.31.
665 **Country Fair (Comice agricole).** (c. 1930.) Oil on
canvas, 16 $\frac{1}{8}$ x 13". Gift of Mrs. John D. Rockefeller, Jr.
128.40.
Also, illustrations.

RUBIN, Reuven. Palestinian, born Rumania 1893.

- 666 **Flute Player.** (1938.) Oil on canvas, 32 x 25 $\frac{5}{8}$ ". Gift
of Mrs. Felix M. Warburg. 252.40.

RUIZ, Antonio. Mexican, born 1897.

- 667 **The New Rich.** 1941. Oil on canvas, 12 $\frac{5}{8}$ x 16 $\frac{5}{8}$ ".
p 141 Inter-American Fund. 6.43.
Also, illustrations.

SALEMME, Attilio. American, born 1911.

- 668 **The First Communication.** 1943. Oil on canvas, 13 x
p 225 19 $\frac{7}{8}$ ". Purchase Fund. 171.45.

SANTO, Patsy. American, born Italy 1894.

- 669 **Spring.** 1940. Oil on canvas, 24 $\frac{1}{8}$ x 18 $\frac{1}{8}$ ". Mrs. John D.
Rockefeller, Jr. Purchase Fund. 1653.40. Repr. *Amer*
Realists, p. 51.

SCARAVAGLIONE, Concetta. American, born 1900.

- 670 **Vincent Canadé.** (1927?) Bronze, 11" high. Given
anonymously (by exchange). 18.43. Repr. 20th C.
Portraits, p. 76.

SCHLEMMER, Oskar. German, 1888-1943.

- 671 **Bauhaus Stairway.** (c. 1929.) Oil on canvas, 63 $\frac{3}{4}$ x
p 128 44 $\frac{3}{4}$ ". Given anonymously. 597.42.
Also, a poster.

SCHWITTERS, Kurt. German, 1887-1948. Worked in England
1940-48.

- 672 **Collage.** 1918. 7 $\frac{1}{8}$ x 5 $\frac{3}{4}$ ". 96.36.
673 **Merz 379: Potsdamer.** 1922. Collage, 7 $\frac{1}{8}$ x 5 $\frac{3}{4}$ ". 97.36.
674 **Merz: Santa Claus (Der Weihnachtsmann).** 1922. Collage,
p 212 7 $\frac{1}{2}$ x 6". 258.35.
Nos. 672-674, Purchase Fund.
Also, prints and a magazine cover.

SEGONZAC, André Dunoyer de. French, born 1885.

- 675 **Nude.** (c. 1912.) Oil on canvas, 39 $\frac{5}{8}$ x 25 $\frac{5}{8}$ ". Extended
p 52 loan from Miss Adelaide M. de Groot. E.L.36.647.
676 **Landscape.** Watercolor, 18 $\frac{7}{8}$ x 24 $\frac{3}{4}$ ". Lillie P. Bliss Col-
lection. 119.34. Repr. *Bliss*, 1934, no. 55.
677 **Landscape in Provence.** (c. 1928.) Oil on canvas,
p 53 32 $\frac{1}{4}$ x 39 $\frac{5}{8}$ ". Given anonymously. 489.41.
678 **Road and Crane.** Watercolor, 24 $\frac{7}{8}$ x 18 $\frac{7}{8}$ ". Gift of
Frank Crowninshield. 625.43.
Also, drawings.

SELIGER, Charles. American, born 1926.

- 679 **Natural History: Form within Rock.** 1946. Oil on
canvas, 25 x 30". Gift of August Hannibal, Jr. 139.47.

SELIGMANN, Kurt. Swiss, born 1900. Worked in Paris. In U.S.A.
since 1939.

- 680 **Sabbath Phantoms.** 1939. Oil on glass, 21 $\frac{3}{8}$ x 27 $\frac{5}{8}$ ".
p 234 Gift of Stamo Papadaki. 20.40.
Also, a print, illustrations and a magazine cover.

SEURAT, Georges-Pierre. French, 1859-1891.

- 681 **Fishing Fleet at Port-en-Bessin.** (1888?) Oil on
p 31 canvas, 21 $\frac{1}{2}$ x 25 $\frac{1}{2}$ ". Lillie P. Bliss Collection. 126.34.
Color repr. and postcard.
Also, 6 drawings (including one on extended loan).

SHAHN, Ben. American, born Russia 1898.

- 682 **Bartolomeo Vanzetti and Nicola Sacco.** From the Sacco-
p 148 Vanzetti series of 23 paintings. (1931-32.) Tempera on
paper over composition board, 10 $\frac{1}{2}$ x 14 $\frac{1}{2}$ ". Gift of Mrs.
John D. Rockefeller, Jr. 144.35.

- 683 **Two Witnesses, Mellie Edeau and Sadie Edeau.** From the Tom Mooney series of 15 paintings. (1932.) Tempera on paper over composition board, 12 x 16". Purchase Fund. 128.46.
- 684 **Handball.** (1939.) Tempera on paper over composition board, 22 $\frac{3}{4}$ x 31 $\frac{1}{4}$ ". Mrs. John D. Rockefeller, Jr. Purchase Fund. 28.40.
- 685 **Willis Avenue Bridge.** (1940.) Tempera on paper over composition board, 23 x 31 $\frac{3}{8}$ ". Gift of Lincoln Kirstein. 227.47.
- 686 **Welders.** (1943.) Tempera on cardboard mounted on composition board, 22 x 39 $\frac{3}{4}$ ". Purchase Fund. 264.44.
p 149 Also, watercolors in the Study Collection, prints, photographs, illustrations and posters.
- SHARRER, Honoré.** American, born 1920.
- 687 **Workers and Paintings.** (1943; incorrectly dated 1944.) Oil on composition board, 11 $\frac{5}{8}$ x 37". Gift of Lincoln Kirstein. 17.44.
p 153 Also, drawings in the Study Collection.
- SHEELER, Charles.** American, born 1883.
- 688 **American Landscape.** 1930. Oil on canvas, 24 x 31".
p 132 166.34. Repr. postcard.
- 689 **Bucks County Barns.** 1932. Oil on gesso composition board, 23 $\frac{7}{8}$ x 29 $\frac{7}{8}$ ". 145.35.
Nos. 688-689, gifts of Mrs. John D. Rockefeller, Jr.
Also, drawings, prints and photographs.
- SIGNAC, Paul.** French, 1863-1935.
- 690 **Harbor of La Rochelle.** 1922. Watercolor, 10 x 16 $\frac{1}{2}$ " (ruled margins). Lillie P. Bliss Collection. 130.34. Repr. Bliss, 1934, no. 65.
- 691 **Village Festival (La Vogue).** Watercolor, 6 x 11 $\frac{3}{8}$ ". Given anonymously. 150.35.
Also, prints.
- SINTENIS, Renée.** German, born 1888.
- 692 **Daphne.** (1930.) Bronze, 56 $\frac{1}{2}$ " high. Mrs. John D. Rockefeller, Jr. Purchase Fund. 337.39.
p 248 Also, prints.
- SIPORIN, Mitchell.** American, born 1910.
- 693 **The Refugees.** 1939. Oil on composition board, 30 x 36". Purchase Fund. 573.39. Repr. Amer. 1942, p. 114.
Also, a drawing.
- SIQUEIROS, David ALFARO.** Mexican, born 1898.
- 694 **Proletarian Victim.** 1933. Duco on burlap, 81 x 47 $\frac{1}{2}$ ". Gift of the Estate of George Gershwin. 4.38. Repr. Latin-Amer. Coll., p. 64.
- 695 **Collective Suicide.** 1936. Duco on wood with applied sections, 49 x 72". Gift of Dr. Gregory Zilboorg. 208.37. Repr. *Fantastic Art* (3rd), p. 220.
- 696 **Echo of a Scream.** 1937. Duco on wood, 48 x 36".
p 138 Gift of Edward M. M. Warburg. 633.39.
- 697 **Ethnography.** (1939.) Duco on composition board, 48 $\frac{1}{8}$ x 32 $\frac{3}{8}$ ". Mrs. John D. Rockefeller, Jr. Purchase Fund. 1657.40.
p 139
- 698 **The Sob.** 1939. Duco on composition board, 48 $\frac{1}{2}$ x 24 $\frac{3}{4}$ ". Given anonymously. 490.41. Repr. Latin-Amer. Coll., p. 66.
Also, prints.
- SMITH, David.** American, born 1906.
- 699 **Head.** 1938. Cast iron and steel, 19 $\frac{3}{4}$ " high. Gift of Charles E. Merrill. 110.43.
p 288 Also, andirons, poker and tongs.
- SMITH, Peter Purves.** Australian, born 1913.
- 700 **Kangaroo Hunt.** 1939. Oil on canvas, 25 $\frac{1}{2}$ x 36 $\frac{1}{2}$ ". Mrs. Simon Guggenheim Fund. 567.41.
- SORIANO, Juan.** Mexican, born 1920.
- 701 **Child with Bird.** 1941. Gouache, 25 $\frac{1}{2}$ x 19 $\frac{3}{8}$ ". Inter-American Fund. 792.42. Repr. Latin-Amer. Coll., p. 72.
- SOUTINE, Chaim.** Lithuanian, 1894-1943. Worked in France.
- 702 **Turkey.** (1926.) Oil on canvas, 36 x 28 $\frac{1}{2}$ ". Gift of Bernard Davis (by exchange). 26.47.
p 62
- 703 **Portrait of Mme Marcel Castaing.** (c. 1928.) Oil on canvas, 39 $\frac{3}{8}$ x 28 $\frac{7}{8}$ ". Extended loan from Miss Adelaide M. de Groot. E.L.36.648.
p 63
- SPEICHER, Eugene.** American, born 1883.
- 704 **Katharine Cornell as Candida.** (1925-26.) Oil on canvas, 84 x 44 $\frac{1}{2}$ ". Gift of Miss Katharine Cornell. 299.38. Repr. 20th C. Portraits, p. 91.
Also, drawings.
- SPENCER, Niles.** American, born 1893.
- 705 **City Walls.** 1921. Oil on canvas, 39 $\frac{3}{8}$ x 28 $\frac{3}{4}$ ". Given anonymously (by exchange). 25.36.
p 112
- 706 **Ordnance Island, Bermuda.** (1928.) Oil on canvas, 24 x 36". Gift of Sam A. Lewisohn. 302.38. Repr. Amer. Ptg. & Sc., no. 99.
- 707 **Near Avenue A.** 1933. Oil on canvas, 30 $\frac{1}{4}$ x 40 $\frac{1}{4}$ ". Gift of Nelson A. Rockefeller. 3.38. Repr. *Art in Our Time*, no. 120.
Also, a print.
- SPENCER, Stanley.** English, born 1892.
- 708 **The Nursery.** 1936. Oil on canvas, 30 $\frac{1}{8}$ x 36 $\frac{1}{8}$ ". Gift of the Contemporary Art Society, London. 22.40.
p 183
- SPRUCE, Everett.** American, born 1907.
- 709 **The Hawk.** 1939. Oil on composition board, 19 $\frac{3}{8}$ x 23 $\frac{1}{2}$ ".
p 174 Purchase Fund. 574.39.

STAMOS, Theodoros. American, born 1922.

710 **Sounds in the Rock.** 1946. Oil on composition board, p 227 48½ x 28¾". Gift of Edward W. Root. 27.47.

STELLA, Joseph. American, born Italy 1877; died 1946.

711 **Factories.** (1918.) Oil on burlap, 56 x 46". Acquired p 111 through the Lillie P. Bliss Bequest. 756.43.

STERNE, Maurice. American, born Latvia 1877.

712 **Resting at the Bazaar.** (1912.) Oil on canvas, 26¾ x p 68 31½". Mrs. John D. Rockefeller, Jr. Purchase Fund. 301.38.

713 **Girl in Blue Chair.** 1928. Oil on canvas, 34½ x 24½". Gift of Sam A. Lewisohn. 298.38. Repr. *Modern Works*, no. 147.

Also, drawings.

STREAT, Thelma Johnson. American, born 1912.

714 **Rabbit Man.** 1941. Gouache, 6⅝ x 4⅞". Mrs. Simon Guggenheim Fund. 216.42.

STUEMPFIG, Walter. American, born 1914.

715 **Cape May.** (1943.) Oil on canvas, 28 x 35". Acquired p 168 through the Lillie P. Bliss Bequest. 757.43.

SULLIVAN, Patrick J. American, born 1894.

716 **A-Hunting He Would Go.** (1940.) Oil on canvas, 26¼ x 36⅛". Purchase Fund. 370.41. Repr. *Bulletin*, vol. IX, no. 2, p. 9.

SURVAGE, Léopold. Russian, born 1879. Now in France.

717 **Colored Rhythm:** 59 studies for the film. (1913.) Watercolor, 14⅛ x 10⅜" and 13 x 12¼". Purchase Fund. 661.39.1-59. 6 repr. *Art in Our Time*, p. 367.

SUTHERLAND, Graham. English, born 1903.

718 **Horned Forms.** 1944. Oil on cardboard, 39¼ x 31⅞". p 232 Acquired through the Lillie P. Bliss Bequest. 129.46.

Also, posters.

TAMAYO, Rufino. Mexican, born 1899. Winters in U.S.A. since 1936.

719 **Waiting Woman.** 1936. Watercolor, 15 x 20¾". United States WPA Art Program. Extended loan. E.L.39.1829.

720 **Animals.** 1941. Oil on canvas, 30⅛ x 40". Inter- p 233 American Fund. 165.42.

721 **Woman with Pineapple.** 1941. Oil on canvas, 40 x 30". Gift of friends of the artist. 79.43.

TANGUY, Yves. French, born 1900. In U.S.A. since 1939.

722 **Mama, Papa Is Wounded!** 1927. Oil on canvas, 36¼ x p 196 28¾". Purchase Fund. 78.36.

723 **Extinction of Useless Lights.** 1927. Oil on canvas, 36¼ x 25¾". Purchase Fund. 220.36.

724 **Gouache.** 1931. 4½ x 11½". Purchase Fund. 261.35.

725 **Slowly toward the North.** 1942. Oil on canvas, 42 x p 197 36". Gift of Philip C. Johnson. 627.43.

Also, drawings, prints, illustrations and a magazine cover.

TAYLOR, Richard. Canadian, born 1902. In U.S.A. since 1936.

726 **Alone.** (1940.) Ink and watercolor, 8½ x 5½". 492.41.

727 **Rage.** (1940.) Ink and watercolor, 8½ x 5½". 493.41.

728 **Slack Wire.** (1940.) Ink and watercolor, 5½ x 8½". 495.41.

729 **Rain Dance.** (1941.) Ink and watercolor on cardboard, 8¼ x 15⅞". 494.41.

Nos. 726-729, Purchase Fund.

Also, a drawing.

TCHELITCHEW, Pavel. American, born Russia 1898. Worked in Berlin, Paris and England. In U.S.A. since 1934.

730 **The Madhouse.** Study for *Phenomena*. 1935. Gouache, p 184 19¼ x 24⅞" (sight). Purchase Fund. 26.36.

731 **Orpheus:** 29 designs for costumes for the opera-ballet produced by the American Ballet Company, New York, 1936. Gouache, 18 x 8¾"; 13⅞ x 9¾". Gift of the artist. 513.41.1-29. Theatre Arts Collection.

732 **Nobilissima Visione or St. Francis:** 40 gouache designs for the ballet produced by Ballet Russe de Monte Carlo, London, 1938. 36 designs for costumes, 20⅝ x 9¾"; 4 designs for scenery, 17½ x 22¾". Gift of the artist. 65.42.1-40. Theatre Arts Collection.

733 **Leaf Children.** 1939. Gouache, 25¼ x 19¼". 219.42. Repr. *Tchelitchew*, pl. 55.

734 **Tree into Hand and Foot.** Study for *Hide-and-Seek*. 1939. Watercolor and ink, 14 x 9¾". 348.42. Repr. *Tchelitchew*, pl. 61.

735 **Autumn Leaf.** Study for *Hide-and-Seek*. 1939. Gouache, 10½ x 8¼". 598.42.

736 **The Dandelion.** Study for *Hide-and-Seek*. 1939. Gouache and watercolor, 11 x 8½". 351.42.

737 **Study for Hide-and-Seek.** 1940. Watercolor and ink, 13⅞ x 16¾". 599.42. Repr. *Tchelitchew*, p. 86.

Nos. 733-737, Mrs. Simon Guggenheim Fund.

738 **Head of Autumn.** Study for *Hide-and-Seek*. 1941. Watercolor and gouache, 13 x 14⅞". Gift of Lincoln Kirstein. 28.47. Repr. *Tchelitchew*, p. 82.

739 **Hide-and-Seek (Cache-cache).** 1940-42. Oil on canvas, p 236 78½ x 84¾". Mrs. Simon Guggenheim Fund. 344.42. 4 details repr. *Tchelitchew*, color frontispiece and pp. 83-85.

740 **Balustrade:** design for costume for the ballet produced by W. de Basil's Original Ballet Russe, New York, 1941. Gouache, 16 x 8⅝". Gift of the artist. 137.44. Theatre Arts Collection.

741 **The Cave of Sleep:** 17 gouache designs for the ballet, 1941, unproduced. 16 designs for costumes, 11 x 14"; 11¼ x 7¼"; 14 x 11"; 14⅝ x 11"; 1 design for scenery, 19⅝ x 32⅞". Gift of the artist. 64.42.1-17. Theatre Arts Collection.

- 742 **Pas de Deux:** design for costume, 1942. Gouache, 14 $\frac{3}{8}$ x 11 $\frac{3}{8}$ ". Gift of Lincoln Kirstein. 25.43. Theatre Arts Collection.
- 743 **Apollon Musagète:** 2 designs for scenery for the ballet, produced by the American Ballet Company, Buenos Aires, 1942. Gouache, 14 x 25". Gift of Lincoln Kirstein. 24.43.1-2. Theatre Arts Collection.
Also, drawings, illustrations and magazine covers.
- TEBO** (Angel Torres Jaramillo). Mexican, born 1916.
- 744 **Portrait of My Mother.** 1937. Oil on cardboard, 9 $\frac{1}{8}$ x 6 $\frac{1}{8}$ ". Gift of Sam A. Lewisohn (by exchange). 796.42. Repr. *Latin-Amer. Coll.*, p. 72.
- THOMAS**, Byron. American, born 1902.
- 745 **Pastime Bowling Alley.** 1939. Oil on canvas, 15 x 40 $\frac{1}{2}$ ". Purchase Fund. 575.39.
- TOBEY**, Mark. American, born 1890.
- 746 **Threading Light.** 1942. Tempera on cardboard, 29 $\frac{3}{8}$ x p 228 19 $\frac{1}{2}$ ". Purchase Fund. 86.44.
- 747 **Remote Field.** 1944. Tempera, pencil and crayon on cardboard, 28 $\frac{1}{8}$ x 30". Gift of Mr. and Mrs. Jan de Graaff. 143.47. Repr. *14 Amer.*, p. 71.
- TORRES GARCÍA**, Joaquín. Uruguayan, born 1874.
- 748 **Composition.** 1932. Oil on canvas, 28 $\frac{1}{4}$ x 19 $\frac{3}{4}$ ". Gift p 226 of Dr. Román Fresneda Siri. 611.42.
- 749 **The Port.** 1942. Oil on cardboard, 31 $\frac{3}{8}$ x 39 $\frac{7}{8}$ ". Inter-American Fund. 801.42. Repr. *Latin-Amer. Coll.*, p. 86.
Also, a print and illustrations.
- TUNNARD**, John. English, born 1900.
- 750 **Fugue.** 1938. Oil and tempera on gesso on composition p 121 board, 24 x 34 $\frac{1}{8}$ ". Acquired through the Lillie P. Bliss Bequest. 19.43.
Also, a magazine cover.
- URTEAGA**, Mario. Peruvian, born 1875.
- 751 **Burial of an Illustrious Man.** 1936. Oil on canvas, p 179 23 x 32 $\frac{1}{2}$ ". Inter-American Fund. 806.42.
- UTRILLO**, Maurice. French, born 1883.
- 752 **Rue de Crimée, Paris.** (c. 1910.) Oil on canvas, 28 $\frac{7}{8}$ x p 55 39 $\frac{3}{8}$ ". Extended loan from the Estate of Henry Church. E.L.43.2383. MMA color repr. 10.
- 753 **Church in Provence.** Oil on canvas, 25 $\frac{1}{2}$ x 19 $\frac{1}{2}$ ". Given p 54 anonymously. 455.37.
Also, prints.
- VANTONGERLOO**, Georges. Belgian, born 1886. Lives in Paris.
- 754 **Construction within a Sphere.** (1917.) Silvered plaster, p 277 7" high. Purchase Fund. 265.37. Another view repr. *Cubism*, p. 190.
Also, a gouache in the Study Collection, and a print.
- VARGAS**, Raúl. Chilean, born 1908.
- 755 **The Dancer, Inés Pizarro.** 1941. Terra cotta, 11 $\frac{1}{2}$ " high. Inter-American Fund. 220.42. Repr. *Latin-Amer. Coll.*, p. 42.
- VILLON**, Jacques. French, born 1875.
- 756 **Dance.** 1932. Oil on canvas, 15 $\frac{1}{8}$ x 21 $\frac{1}{8}$ ". Gift of Mrs. Arthur L. Strasser. 576.39.
Also, prints.
- VINCENT**, René. Haitian, born 1911.
- 757 **Cock Fight.** 1940. Oil on canvas, 18 x 26". Inter-American Fund. 150.44.
- VIVIN**, Louis. French, 1861-1936.
- 758 **Church of St. Laurent and the Gare de l'Est.** Oil on p 16 canvas, 18 x 24". Gift of Mrs. Saidie A. May. 4.35.
- VLAMINCK**, Maurice de. French, born 1876.
- 759 **Winter Landscape.** (c. 1913?) Oil on canvas, 21 $\frac{1}{4}$ x p 56 25 $\frac{1}{2}$ ". Gift of Mr. and Mrs. Walter Hochschild. 324.39.
Also, prints and illustrations.
- VUILLARD**, Jean Édouard. French, 1868-1940.
- 760 **Mother and Sister of the Artist.** (c. 1900.) Oil on canvas, p 37 18 $\frac{1}{4}$ x 22 $\frac{1}{4}$ ". Gift of Mrs. Saidie A. May. 141.34.
- 761 **Vuillard's Room.** (c. 1938.) Pastel on terra-cotta paper, 9 $\frac{5}{8}$ x 12 $\frac{1}{2}$ ". Gift of Harry Rudick. 29.47.
Also, prints.
- WALKOWITZ**, Abraham. American, born Russia 1880.
- 762 **Hudson River Landscape with Figures.** Watercolor, 21 $\frac{1}{4}$ x 29 $\frac{1}{4}$ ". Given anonymously. 154.35.
Also, 75 dance studies of Isadora Duncan in the Theatre Arts Collection, and prints.
- WALLACE**, John and Fred. Haida Indians, British Columbia. John Wallace was born about 1860; Fred is his son.
- 763 **Totem Pole.** (1939.) Red cedar, polychrome, 32' high. p 295 Extended loan from the Indian Arts and Crafts Board, U.S. Department of the Interior. E.L.40.5034. Another view repr. *Indian Art*, p. 176.
- WALLIS**, Alfred. English, 1855-1942.
- 764 **Cornish Port.** (c. 1932-33.) Oil on cardboard, 10 $\frac{1}{8}$ x p 16 12 $\frac{3}{8}$ ". Gift of Ben Nicholson. 1646.40.
- WALSH**, Bernard. American, born 1912.
- 765 **Miner's Son.** (1940.) Cast iron, 27 $\frac{1}{2}$ " high. Van p 262 Gogh Purchase Fund. 372.41.
- WALTERS**, Carl. American, born 1883.
- 766 **Ella.** (1927.) Ceramic sculpture, 16 $\frac{3}{4}$ " high. Purchase Fund. 373.41. Repr. *Art in Our Time*, no. 301.
- 767 **Baby Hippo.** 1936. Ceramic sculpture, 19" long. Gift of Mrs. John D. Rockefeller, Jr. 1.38.
Also, a ceramic plate.

WATKINS, Franklin Chenault. American, born 1894.

768 **Transcendence:** 14 watercolor designs for the ballet produced by the American Ballet Company, 1934. 11 designs for costumes, various sizes, $13\frac{1}{2} \times 9\frac{3}{8}$ " to $14\frac{3}{8} \times 19\frac{7}{8}$ "; 3 designs for scenery, $4\frac{1}{4} \times 7$ "; $16 \times 24\frac{7}{8}$ "; $12 \times 18\frac{7}{8}$ ". Acquired through the Lillie P. Bliss Bequest. 38.42.1-14. Theatre Arts Collection.

769 **Ballet School:** 4 designs for scenery for the ballet, 1935, unproduced. Watercolor, $16\frac{1}{8} \times 22\frac{5}{8}$ "; $15\frac{3}{8} \times 22\frac{1}{2}$ ". Gift of Lincoln Kirstein. 514.41.1-4. Theatre Arts Collection.

770 **Baris Blai.** 1938. Oil on canvas, 40×35 ". Gift of A. p 169 Conger Goodyear (by exchange). 257.39.

WEBER, Max. American, born Russia 1881.

771 **The Geranium.** 1911. Oil on canvas, $39\frac{7}{8} \times 32\frac{1}{4}$ ". p 69 Acquired through the Lillie P. Bliss Bequest. 18.44.

772 **The Two Musicians.** (1917.) Oil on canvas, $40\frac{1}{8} \times 30\frac{1}{8}$ ". p 110 Acquired through the Richard D. Brixey Bequest. 19.44.

773 **Interior with Figures.** 1918. Gouache, $4\frac{7}{8} \times 4\frac{1}{2}$ " (sight). Bequest of Richard D. Brixey. 116.43.

774 **The River.** (1926.) Oil on canvas, 25×31 ". Bequest of Richard D. Brixey. 120.43. Repr. Weber, no. 83.

775 **Still Life.** (1926.) Gouache, $5 \times 4\frac{1}{2}$ " (sight). Gift of Mrs. John D. Rockefeller, Jr. 160.35.

776 **Seated Nude.** (1928.) Gouache, $5 \times 4\frac{1}{2}$ " (sight). 158.35.

777 **Wrestlers.** (1928.) Gouache, $4\frac{7}{8} \times 4\frac{3}{8}$ " (sight). 162.35.

778 **Head.** (1928.) Gouache, $5 \times 4\frac{1}{2}$ " (sight). 157.35.

Nos. 776-778, given anonymously.

779 **Still Life with Chinese Teapot.** (1929.) Oil on canvas, $20 \times 24\frac{1}{8}$ ". Gift of Mrs. John D. Rockefeller, Jr. 155.35. Repr. *Plg. & Sc.*, p. 80.

780 **The Flower Pot.** 1930. Gouache, $4\frac{1}{4} \times 6\frac{1}{4}$ ". Gift of Mrs. John D. Rockefeller, Jr. 223.40.

781 **The Athlete.** 1930. Gouache, $5\frac{1}{2} \times 4\frac{1}{8}$ ". 220.40.

782 **The Blue Ribbon.** 1930. Gouache, $5\frac{1}{8} \times 3\frac{5}{8}$ ". 221.40.

783 **The Chinese Vase.** 1930. Gouache, $4\frac{1}{4} \times 5\frac{1}{4}$ ". 222.40.

784 **Morning.** 1930. Gouache, $4\frac{1}{4} \times 6$ ". 224.40.

785 **The Rabbi.** 1930. Gouache, $6 \times 4\frac{1}{8}$ ". 225.40.

786 **The Sisters.** 1930. Gouache, $7 \times 4\frac{1}{4}$ ". 226.40.

787 **Sleep.** 1930. Gouache, $4\frac{1}{4} \times 6\frac{1}{2}$ ". 227.40.

788 **Young Woman.** 1930. Gouache, $5 \times 4\frac{5}{8}$ ". 228.40.

789 **Wonderment.** 1930. Gouache, $7 \times 4\frac{1}{8}$ ". 229.40.

Nos. 781-789, given anonymously.

Also, a drawing, prints and illustrations.

WILFRED, Thomas. American, born Denmark 1889.

790 **Vertical Sequence, Opus 137.** 1941. Lumia composition (projected light on ground glass). Form cycle 7 minutes; color cycle 7 minutes 17 seconds. Two cycles coincide every 10 days and 5 hours. Aperture $15\frac{1}{4} \times 15\frac{3}{8}$ ". Mrs. Simon Guggenheim Fund. 166.42.

YUNKERS, Adja. Swedish, born Latvia 1900. In U.S.A. 1947.

791 **Black Candle in a Blue Room.** 1939. Gouache, $18\frac{7}{8} \times 13\frac{3}{8}$ ". Purchase Fund. 16.40.

ZALCE, Alfredo. Mexican, born 1908.

792 **Piruli.** 1939. Oil on wood, $15 \times 21\frac{7}{8}$ ". Inter-American Fund. 810.42. Repr. *Latin-Amer. Coll.*, p. 76.

Also, prints, posters, broadsides and illustrations.

ZORACH, William. American, born Russia 1887.

793 **Child with Cat.** (1926.) Tennessee marble, 18" high. p 256 Gift of Mr. and Mrs. Sam A. Lewisohn. 15.39.

794 **Fisherman.** 1927. Watercolor, $14\frac{5}{8} \times 21\frac{3}{4}$ ". Given anonymously. 171.35.

795 **Spring.** 1927. Watercolor, $15\frac{1}{8} \times 22$ ". Given anonymously (by exchange). 173.35.

796 **Setting Hen.** (1935.) Cast stone (1941), $14\frac{1}{4}$ " high. Mrs. John D. Rockefeller, Jr. Purchase Fund. 497.41.

797 **Head of Christ.** (1940.) Black granite, $14\frac{3}{4}$ " high. Mrs. p 257 John D. Rockefeller, Jr. Purchase Fund. 188.42.

Also, drawings.

Index of artists by nationality

Note: A star (*) precedes the names of artists who now live in the United States but are also listed under the country of their origin or principal previous activity. Thus Chagall is listed under *Russian*, *French* and *School of Paris*, and U. S. A. for the convenience of the student.

Argentine: Badi; Basaldúa; Butler; Guido; Pacenza; Pettoruti.

Australian: Constable; Smith.

Austrian: *Kopf; *Mopp.

Belgian: Ensor; Jaspers; Magritte; Vantongerloo.

Bolivian: Berdecio.

Brazilian: Cardoso Junior; Dos Prazeres; Guignard; *Maria; Portinari.

Bulgarian: Pascin.

Canadian: *Taylor; Wallace.

Chilean: Herrera Guevara; *Matta; Roa; Vargas.

Colombian: Ariza.

Cuban: Bermúdez; *Carreño; Enríquez; Lam; Mariano; Martínez Pedro; Moreno; Orlando; Peláez; Ponce de León; Portocarrero; Ramos Blanco.

Czech: Kokoschka; *Kopf.

Dutch: van Doesburg; van Eesteren; van Gogh; Mondrian.

Ecuadorian: *Egas; Guayasamín; Paredes.

English: Epstein; Eurich; Hepworth; Lewis; Moore; Nicholson; Spencer; Sutherland; Tunnard; Wallis.

French and School of Paris: *Archipenko; Arp; Balthus; Bauchant; Bérard; *Berman; *Blatas; Bombois; Bonnard; Bourdelle; Brancusi; Braque; Cézanne; *Chagall; de Chirico; *de Creeft; *Dali; Degas; Delaunay; Derain; Despiou; *Duchamp; Duchamp-Villon; Dufy; *Ernst; Fautrier; Friesz; Gargallo; Gaudier-Brzeska; Gauguin; Giacometti; Gleizes; van Gogh; Gontcharova; Gonzalez; Gris; Hélio; Jacob; Kandinsky; Krogh; La Fresnaye; Larionov; Laurencin; Laurens; Le Corbusier (Jeanneret); Léger; Leonid; *Lipchitz; Lurçat; Maillol; Manolo; Masson; Matisse; *Matta; Mauny; Metzinger; Miro; *Model; Modigliani; Mondrian; Nadelman; Oudot; *Ozenfant; Pascin; Pevsner; Peyronnet; Picasso; Pompon; Ray; Redon; Rouault; Rousseau; Roy; Segonzac; *Seligmann; Seurat; Signac; Soutine; Survage; *Tanguy; *Tchelitchew; Utrillo; Vantongerloo; Villon; Vivin; Vlaminck; Vuillard.

German: Barlach; *Beckmann; Dix; *Ernst; *Grosz; Heckel; *Isenburger; Kirchner; Kolbe; Lehmbruck; Marcks; Nolde; Oelze; *Roesch; Schlemmer; Schwitters; Sintonis.

Guatemalan: Mérida.

Haitian: Vincent.

Hungarian: Moholy-Nagy.

Italian: de Chirico; Modigliani.

Lithuanian: *Blatas; *Lipchitz; Soutine.

Mexican: Anguiano; Castellanos; *Charlot; Guerrero Galván; Kahlo; Mérida; Meza; Montenegro; O'Gorman; Orozco; Reyes Ferreira; Rivera; Rodríguez Lozano; Ruiz; Siqueiros; Soriano; *Tamayo; Tebo; Zalce.

Norwegian: Krogh.

Palestinian: Rubin.

Peruvian: Urteaga.

Rumanian: Brancusi.

Russian: *Archipenko; Bakst; *Berman; *Chagall; *Gabo; Gontcharova; Kandinsky; Larionov; Leonid; Lissitzky; Malevich; Pevsner; Rodchenko; Survage; *Tchelitchew.

Spanish: *de Creeft; *Dali; Gargallo; Gonzalez; Gris; Manolo; Miro; Picasso.

Swedish: *Yunkers.

Swiss: Giacometti; Haller; Klee; Le Corbusier (Jeanneret); *Seligmann.

Uruguayan: Figari; Torres García.

U. S. A.: Admiral; Archipenko; Atherton; Austin; Awa Tsireh; Baer; Barela; Barnes; Baziotes; Beal; Bearden; Bellows; Beman; Bennett; Ben-Shmuel; Benton; Ben-Zion; Berman, E.; Bertola; Blatas; Bloom; Blume; Blumenschein; Booth; Botkin; Breinin; Brook; Burchfield; Burlin; Cadmus; Calder; Callery; Campbell; Canadé; Carles; *Carreño; Carter; Cashwan; Cervantez; *Chagall; Charlot; Chavez; Coleman; Cook; de Creeft; Culwell; *Dali; Dalstrom; Davidson; Davies; Davis, E. L.; Davis, J. E.; Davis, S.; Dehn; Demuth; Dickinson, P.; Dlugosz; Donati; Dove; du Bois; *Egas; Eilshemius; Emmet; Epstein; *Ernst, J.; *Ernst, M.; Evergood; Fausett; Feininger, L.; Feininger, T. L.; Ferguson; Ferren; Fett; Fiene; Flannagan; Forbes; Friedman; Gallatin; Gasparo; Glenn; Gorky; Gottlieb, A.; Graves; Greene, B.; Grippe; Gropper; Gross; Grosser; Grosz; Guglielmi; Harkavy; Hart; Hartley; Hiler; Hillsmith; Hirsch, J.; Hirshfield; Hopkinson; Hopper; Hord; Hoyer; Hughes; Hunt, E. C.; *Isenburger; Jules; Kane; Kantor; Karfiol; Kingman; Knaths; Kopf; Kopman; Kuhn; Kuniyoshi; Kupferman; Lachaise; Laufman; Laurent; Lawrence, J.; Lebduska; Levi; Levine, J.; *Lipchitz; Lopez; MacIver; Margules; *Maria; Marin; Martin, F.; Masteller; *Matta; Mechau; Merrild; Miller, K. H.; Model; Moholy-Nagy; *Mopp; Morgan; Motherwell; Munsell; Muse; Nadelman; Nakian; Noguchi; O'Keeffe; Osver; Ozenfant; Papsdorf; Pascin; Pereira; Pickens; Pickett; Pollock; Prendergast, M.; Quirt; Rattner; Ray; Redwood; Refregier; Robus; Roesch; Rosenthal; Salemme; Santo; Scaravaglione; Seliger; *Seligmann; Shahn; Sharrer; Sheeler; Siporin; Smith, D.; Speicher; Spencer; Spruce; Stamos; Stella; Sterne; Streat; Stuempfig; Sullivan; *Tamayo; *Tanguy; *Taylor; Tchelitchew; Thomas; Tobey; Walkowitz; Walsh; Walters; Watkins; Weber; Wilfred; *Yunkers; Zorach, W.

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